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Nov. 22-28, 2000 • Vol. 35, No. 08 • FREE

The Best of the Bay ... Every Week

Tainted evidence. Bogus testimony.
Broken equipment. Police crime labs make life-and-death decisions every day.

Are they getting it right? [p.18]

LIFE AS A BLACKMAN
Board games with politics (p.25)
HOUDAY FILM PREVIEW (p.48)

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This week: Daily commentary on the new Examiner and Chronicle by Tali Woodward and Gabriel Roth

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Dear San Francisco Voter,

Thank you for voting No on Proposition N, the initiative that would have made it impossible for renters to ever buy the apartments they live in. Prop N was soundly defeated by more than 20,000 votes – and no recounts pending!

Now it's time to begin a serious dialog between renters and property owners about a fair new process creating a "Tenant Ownership Program." This "T.O.P." program would allow tenants-in-place to buy the units they live in, while protecting those tenants who choose to continue to rent. Let's face it – the only way most San Franciscans will ever be able to realize the benefits of ownership is through the initiation of such a dialog.

If you would like to join us in this effort, or think you may someday be interested in buying the unit you live in, please clip and mail back the response card below. We will keep you informed about these and other issues that affect all of us. We look forward to listening to other voices for reasonable change.

Together we can open the door to homeownership opportunities for thousands of San Franciscans who otherwise would never qualify in today's market. While the challenges are great, the rewards are even greater.

All the best,

Bartholomew Murphy

President,

Coalition For Better Housing



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San Francisco Bay Guardian November 22-28. 2000 departments **Letters**6 Troubletown6 By Lloyd Dangle. Editorials11 The Hearst whitewash. Calling the kettle black. Graphic by Jerry Dolezal. **Opinion**11 Hearst's hired gun fires a blank. By Dick Meister. **Cafe Dada**......15 This Modern World......17

The Groaning Board.....41

alt.sex.column117

Astrobay.....121

Odd Bodkins.....123

On Guard12

By Stewart Gilbert.

By Andrea Nemerson.

By Charon Dunn-Roff.

By Dan O'Neill.

news

shoes nandbags

jewelry accessories



Crime bomb

Tainted evidence. Bogus testimony. Broken equipment. Police crime labs make life-and-death decisions every day. Are they getting it right? By A. Clay Thompson

Wrap it up

Weird DVD and CD gift ideas! The best stores for quirky presents! 99¢ shopping! In our Holiday Guide, a special supplement

The cover: Illustration by Andrew Vanderkarr. Spot photo by Pat Mazzera.

- Brown's influence over endorsements is waning - even with his allies. By Gabriel Roth.
- Lola McKay's former home on sale for a cool \$2 million. By Tim Kingston.
- Hearst-commissioned report ignores facts, clears Examiner of horse-trading. By Tali Woodward,
- Ousted HRC advisor files sunshine complaint. By Savannah Blackwell.
- Vote Hansen for supervisor in District Eight.

Alerts24 A selective guide to political events. By Camille T. Taiara.

| features |
|--|
| Politics of games |
| Ask Isadora28 Say what? By Isadora Alman. |
| Techsploitation |
| Travel |
| Superlist33 |

No. 775: Free Thanksgiving meals.

By Shoshanna Marks.

dine

Skin deep. By Summer Burkes.

| Dine review35 |
|----------------------------|
| Masala. By Paul Reidinger. |
| Without Reservations. |
| By Paul Reidinger. |
| Cheap Eats 36 |
| Golden China (Wang Wah) |
| Restaurant. By Dan Leone. |
| East Bay Dine37 |
| Battambang. |
| By Derk Richardson. |
| Listings38 |
| Eat Here Now. |
| |
| a&e |

Dilettante46



jules & jim. rhyme. chateau. jline. tusk. temma dahan. marion mckee. liberty. more... 808 sutter (@ iones)

shine

planisphere, mona milkface, lide handbags,

| Н | oliday film48 |
|----|------------------------------|
| | Unbreakable, By Alvin Lu. |
| | At the multiplex. |
| | By Cheryl Eddy. |
| | Dark Days. By Susan Gerhard. |
| | Quills. By Cheryl Eddy. |
| | Venus Beauty Institute. |
| | By Dennis Harvey. |
| | 'Teensploitation!' |
| Ť | ^ |
| | By Johnny Ray Huston. |
| T | heater 57 |
| Т | he Late Henry Moss |
| aı | nd Dinner with Friends. |
| В | y Brad Rosenstein. |
| N | Tusic 58 |
| | oreign Legion. |
| | y Eric K. Arnold. |
| | · |
| N | lervous Breakthrough61 |
| N | lainstream majesty. |
| В | y Michelle Goldberg. |
| S | ound Effects61 |
| | men, Mannie. |
| | y Tony Green. |
| 1, | 1 2011/ 0100111 |

Grooves62 • Kid606. By Michelle Goldberg.

- · Souls of Mischief. By Eric K. Arnold.
- · Rhymes with Silver. By Derk Richardson.
- 2nd Time Around: Herb Jeffries. By David Meltzer.
- Microgrooves: Afu-Ra, various artists, Don Byron.

Full Circle65 Next move. By Lynn Rapoport.

calendar

| B Days a Week | .66 |
|--------------------------------|-----|
| Holiday guide | .68 |
| Music | 71 |
| • Demo Tape o' the Week (p.71) | |
| • Club Guide (p.73) | |
| • Twilight World (p.76) | |
| | |

Events......90 Art......91 **Stage**94

Film......95

• Rep Clock (p.105)

• Movie Clock (p.106)

advertising

Travel (p.32) Movie Promotions (p.96) Connections (p. 115) Classifieds (p.119) CareerSource (p.125)



in this issue

hile America sets new records for human confinement, the evidence used by cops and prosecutors to jail those people - now numbering more than two million — is often tainted. That's because police crime labs across the United States and the Bay Area are in disarray: they're woefully understaffed, marred by incompetence and subjectivity, and worst of all, totally unregulated.

Take it from the FBI: "My own partners lied on the stand," says Dr. Frederic Whitehurst on his eight-year tenure at the FBI crime laboratory.

Doesn't give you much faith in law enforcement, does it? In 1997, Whitehurst's complaints about the dishonesty of his colleagues led to an 18-month inquest by the Department of Justice. The results, filling 517 pages, are truly edifying: they spotlight "scientifically flawed reports," "inaccurate testimony," and forensic analysts lacking the "requisite scientific qualifications."

The investigators' notes on the FBI's crime lab show an operation completely out of control. One analyst pointed out 16 major problems with the bureau's DNA reports. Another said "he could not testify positively to the validity" of the bureau's DNA analyses. And

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one agent supposedly manipulated tests on the basis of race.

The problems that plagued the FBI's crime lab - once considered the top forensic operation in the world could crop up here. There are no rules governing crime labs — whether run by federal, state, or local law enforcement. No regulations requiring the labs to hire qualified analysts or use the most accurate tests. No rules requiring that labs be inspected.

In 1998 a special onetime review of California's crime labs by the state auditor revealed the results of zero regulation. Many local law enforcement labs had poor quality control standards and were using "outdated and improperly working equipment."

Every day the police and courts may, owing to faulty crime lab evidence, be locking up the wrong folks. As politicians clamor for more cops and prison cells, the notion of ensuring that crime labs produce accurate results is completely off the radar. Our cover story this week makes a strong case for mandatory regulations to make sure the labs are functioning competently and without bias.

> A. Clay Thompson ac_thompson@sfbg.com

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Bookmarks

online table of contents

The new Examiner and Chronicle

Tali Woodward and Gabriel Roth provide daily commentary this week on each morning's papers. www.sfbg

Florida and Nader

An election postmortem. Martin Lee's Reality Bites every Monday, www .sfbq.com/reality/05.html

Public wiser than pundits

The people's patience puts beltway journalists in their place. Norman Solomon's MediaBeat shines a light on corporate news bias. www.sfbg .com/MediaBeat/144.html

Creating change

This is now a white-ass, Lexus-drivin' movement. Liby S. Pease takes a stand in Not about Makeup, www .sfbq.com/makeup/18.html

Election coverage

Complete election coverage plus runoff endorsements. www.sfba.com/election

Corporate conspiracy

The TransAtlantic Business Dialogue meets in Cincinnati. Focus on the Corporation every Tuesday. www.sfbg.com/focus/109.html

TV picks

Chuck Jones: A Life in Animation on KQED, channel 9, Wed/22, 8 p.m. - and other TV picks. www.sfbg.com/media/tv

Bombay Talkie

Anhoni Patel on the voyeuristic delights of Bollywood, in VHS Nation. www.sfbg.com/AandE/vhs/14.html

The other half

Looseleaf, new short fiction every Thursday by Dan Leone. www.sfbg.com/looseleaf/59.html

Hot stuff

Sex etiquette 101. Andrea Nemerson's alt.sex.column. A new, uncut asc posts at noon every Friday. www.sfbg.com/asc/181.html

Swept away

Awakening to the pleasures of anticipation. The Truth Hurts, Mistress Marisha's BDSM Q&A, goes online every Wednesday www.sfbg.com/truth/75.html

Santa Lucia love song

Beneath a giant Valpareso oak tree in Naim Sultan's Off Trail. www.sfbg.com /offtrail/07.html

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Happily in Love, Thanks to Table for Six, -Shari Saeks

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letters

Keepin' it real

Kudos to the realtors for misleading the folks in Castro-Noe Valley with their deceptive No on N campaign. They cleverly succeeded in baffling folks in Noe-Castro with their signs and slogans, including scores of folks who descended en masse to go trickor-treating on 24th Street with the kids on Halloween. The neighborhood folks were handed misinformation as well as candy. I am a longtime Noe Valley resident, who supported Yes on N, and I participated in signature gathering that got Prop. N on the ballot. Support for the measure was tremendous; however, due to the incredibly deceptive No on N campaign very close to Election Day, voters became perplexed about whether to cast a yes or no vote on the ballot for Prop. N. When I ventured into Zephyr Realty on 24th Street, to find out the logic of how a no vote on N would stop evictions, as the propaganda posted on the storefront proclaimed, the person stationed at the counter replied, "Would you like to speak to a real estate agent?" I cannot blame our branch librarian for complaining to me that the N campaign was too confusing, and that she did not have the right information. The pages of the Noe Valley Voice were chock-full of paid No on N ads, which hit the streets prior to Nov. 1. Moreover, the editor ran a "letter to the editor" complete with ridiculous allegations in support of No on N that a non-Noe resident

Anastasia Yovanopoulos

TROUBLETOWN

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THERE'S STILL NO WINNER! FOR

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THE LITTLE CRUMBS THAT

FALL INTO THE BOTTOM OF THE TOASTER!

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Good to be Green

fam happy to see Matt Gonzalez, candidate for District Five supervisor, take a principled stand by joining the Green Party in the middle of his campaign (Opinion, 11/15/00). It would be nice to see another so-called progressive candidate taking such principled stands instead of opportunistically (after being consistently registered as other than democratic) joining the Democratic Party to take advantage of Democratic club endorsements.

> Denise D'Anne San Francisco

Blanket pardon in order

Now that two-thirds of the California electorate has mandated treatment rather than a sentence of incarceration for a first or second conviction for illegal drug possession and/or usage, one must ask: What now happens to those already incarcerated solely for illegal drug possession and/or usage? As written, the U.S. Constitution forbade all ex post facto law. That stricture was early wiped out for civil law, but it still applies to criminal law. However, unless I am ill informed, we shall now have "ex post facto punishment" in a catch-22 situation somewhat analogous to that of death row innocents who cannot hope to save themselves, because DNA tests are inapplicable to their cases or necessary evidence has been destroyed. Must those now rotting in jails and prisons in California solely for first- and second-time illegal drug usage and/or possession secure lawyers and put through appeals for their release? Can the courts that sentenced

them order their immediate release (if so, in many cases would they?), or will Governor Davis have to do the right thing and sign a blanket pardon? Clarification in your pages would be appreciated.

Judith Segard Hunt Berkeley

Presidential runoff?

In the midst of our federal electoral crisis, the American system of electing a president has been criticized in new ways (or perhaps formerly marginalized critiques are being reevaluated). One question thave that seems to be going unanswered: why isn't anyone calling for a runoff system for electing the president? What if all the candidates for president faced each other in an initial open race to determine the two runoff spots (such as the system S.F. uses for electing supervisors and mayors). Require a popular majority in each state. Revamp the electoral college system. No more presidents elected with a mere plurality. But alas this will never happen because it is against the long-term interests of the two parties in power. If people had been free to vote their conscience in this type of system, Nader might have polled 10 percent. While Gore would probably have won in a runoff with Bush, he would then be forced to acknowledge the legitimacy of the Nader candidacy and of Nader issues. And who knows, perhaps one year the Democrats or the Republicans might be upset in their bid for a runoff spot .. Anything is possible once you take away the lesser of two evils (i.e., a vote for Nader is a vote for Bush) argument against third-party candidates - an ar-

gument that in the future will be made even more often and more vehemently should Bush be awarded the presidency.

> John H. Olson San Francisco

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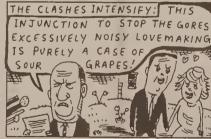
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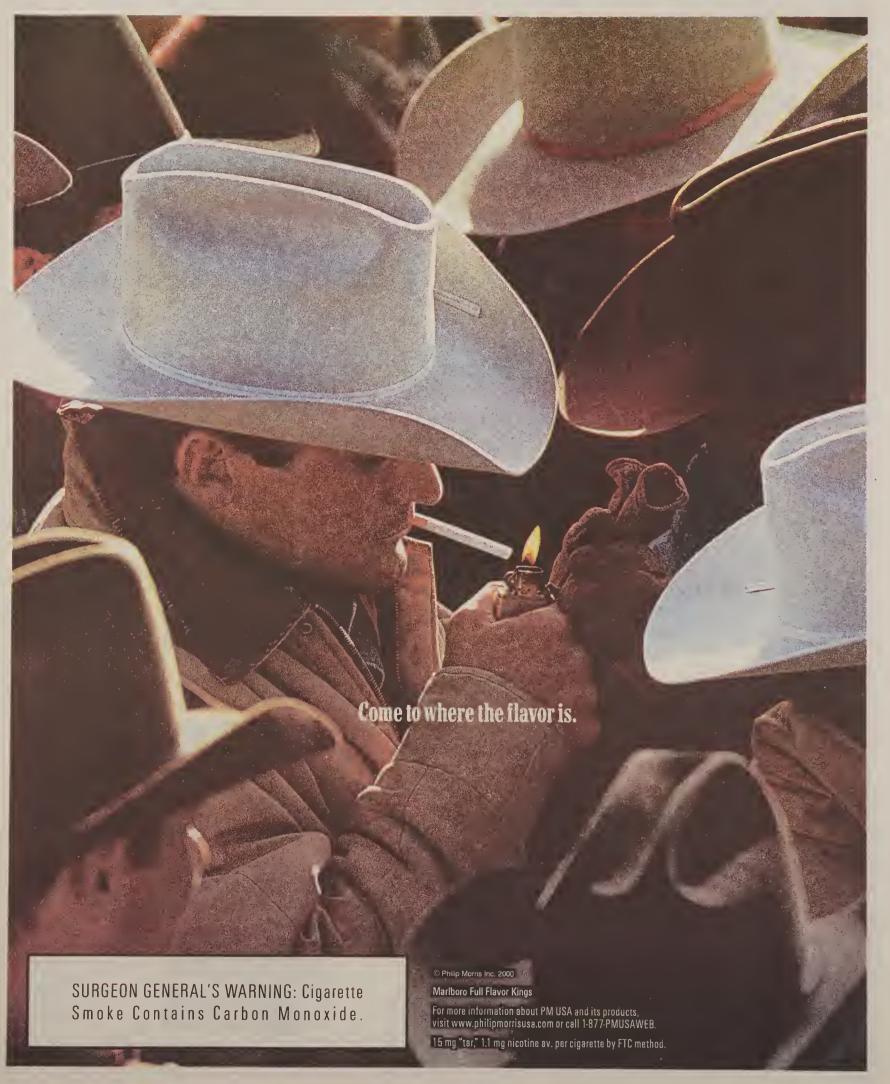




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opinion by dick meister

Hearst's hired gun fires a blank

tunning is the only word for the Hearst Corporation's attempt to convince us that its newspapers would absolutely never exchange favors with politicians. Rarely has anyone mounted a more astoundingly self-serving campaign in

But will it succeed? Will people accept the assertion of a Hearst-appointed investigator, retired judge Charles Renfrew, that former San Francisco Examiner publisher Tim White did not offer Mayor Willie Brown favorable treatment in exchange for the his backing Hearst's purchase of the San Fran-

Will people actually helieve White was "confused" when he told Justice Department prosecutors and U.S. District Judge Vaughn Walker that he had offered to horse-trade with Brown? Will they believe, in any case, that the Examiner did not try to influence Brown through favorable coverage?

Could anyone possibly accept the assessment of charges made against Hearst by an investigator who had been hired by Hearst?

Given the less-than-sterling reputations of Hearst and Brown in such matters and the public's mistrust of the media, that seems unlikely - despite, or maybe because of, Hearst's incredible P.R. effort.

Overkill would be an understatement. We were damn near drowned in whitewash.

The Chronicle devoted more than 48 column inches to its coverage of Renfrew's report last Friday, the Examiner nearly twice that much space.

Equally excessive space was given over to gushing, lavishly illustrated stories that on the very same day - what a coincidence! - announced the new publisher and top editors of Hearst's Chronicle. Great men all, presided over by publisher John Oppedahl --- "a real journalist, a first-class editor, a real leader ... hrilliant futurist." Oppedahl is a man, furthermore, with a "national reputation for his marketing zeal and embrace of innovative technology to make newspapers more competitive

Not to mention that the Renfrew crew's investigation took fully six months and involved interviews with no less than 33 people — all the better to impress us with how very thorough the probe must have been.

But so what? Hearst has not even released the full report that might clarify the reasons for Renfrew's conclusions — if there are indeed any beyond his position as a hired gun.

All that's been made public is a summary. It concludes that we should discount White's statements under oath to Walker during the trial of former mayoral candidate Clint Reilly's unsuccessful suit to block Hearst's purchase of the Chronicle. Instead it's White's contradictory claims to Renfrew and other investigators that we should credit.

Renfrew said, mind you, that the investigators cleared White even though they "are not persuaded" that the reasons he gave them for his court testimony 'provide a complete or even partial explanation."

Renfrew also disputed Walker's finding that, despite their denials, White's bosses at Hearst's New York headquarters probably were told by White that he had made overtures to Brown.

Even one of Renfrew's fellow investigators, former Atlanta Journal-Constitution editor Bill Kovach, disagreed with Renfrew's assertion that White had not engaged in horse-trading. Kovach quite naturally believes "greater deference should be given to White's sworn testimony."

Renfrew apparently acted as a P.R. consultant as well as an apologist. According to the Chronicle, the unreleased portions of his report include recommendations for steps necessary "to reassure the public, [Hearst] employees, its advertisers and the journalistic community of the integrity of its operations."

Neither the Chronicle nor the Examiner disclosed what Renfrew was paid for his Hearstian efforts. But the Chronicle reported that White, whose court testimony caused great turmoil at the Chronicle and Examiner, nevertheless was awarded almost \$10 million when he quit last Friday after just 16 months as Exammer publisher.

And shame on you if you suspect that might have had something to do with White recanting his damaging testimony. ❖

Dick Meister is a veteran San Francisco journalist.

editorials

The Hearst whitewash

Former Examiner Publisher Absolved in Internal Probe Nov. 17 San Francisco Chronicle headline

Ex-Judge clears Examiner of "horsetrade" accusations Nov 17 San Francisco Examiner headline

s Hearst completed the assassination of its own flagship newspaper, the company put out its latest big lie: Hearst executives never horsetraded editorial support to get Mayor Willie Brown's backing for its purchase of the San Francisco Chronicle. Bosh.

Hearst hired Charles B. Renfrew, a retired judge, to investigate the horse-trading testimony of San Francisco Examiner publisher Tim White. As Dick Meister reports in Opinion and Tali Woodward reports on page 15, the Renfrew report is a selfimmolating classic in how not to conduct an investigation into journalistic ethics.

It was a Pillsbury Madison and Sutro whitewash. (Renfrew once worked for PM&S, which did work for the Examiner, a fact that was left out of the coverage in both the Examiner and the Chronicle.)

However, the report serves as a fitting end to 35 years of government-licensed, governmentsanctioned monopoly journalism in San Francisco. Government-licensed journalism, we emphasize, that came largely through Hearst horse-trading editorial support on a national basis for a billiondollar political favor. Please note the symmetry:

In 1971, Hearst president Richard Berlin wrote a "Dear Dick" letter to President Richard Nixon making it clear that the big publishing chains desperately wanted Nixon to change his position and sign the Newspaper Preservation Act — and that the publishers' support hung in the balance for the 1972 election. (The act legalized joint operating agreements, like the one that allowed the Examiner and the Chronicle to fix prices, share markets, and pile up hundreds of millions of dollars in profits as a twonewspaper monopoly all these years.)

Nixon capitulated and signed the bill. And the IOA chains nationwide, including the Examiner and the Chronicle, all endorsed Nixon despite the revelations of Watergate and the impending scandal.

Three decades later, White, with the knowledge of the top Hearst executives in New York, went to Brown to horse-trade Examiner support for the monopoly deal, according to White's sworn testimony and e-mails produced during the federal antitrust trial. The Examiner and the Chronicle then wrote four glossy editorial endorsements of Brown during the general and runoff mayoral elections, despite the damning investigative stories in both papers disclosing corruption in the Brown administration.

And so Hearst has, with the help of timely bits of horse-trading for political favors, imposed the following on San Francisco for the duration: the death of local, family-owned publishing at the Chronicle; the death of historic competition between the Hearst Examiner and the De Young-Thieriot Chronicle; the death of its own afternoon paper; the imposition of (virtual) monopoly and a national precedent to impose monopoly everywhere else. And all because Hearst wanted to turn its millions in profits into billions in profits. And so the questions remain: how can anybody trust Hearst? How can Hearst ever build a world-class newspaper with an enduring credibility problem like this? 🌣

P.S. We are delighted to see the emergence of the new Examiner, to do its bit to provide local daily competition and revive a tradition of some of the most colorful daily competition in the country. We wish them well.

P.P.S. Let the record show again that almost nobody at the two dallies lifted a finger to block the death of the Ex. Instead the reporters and columnists (and their unions) attacked and sought to discredit anyone who tried to save the afternoon paper. And now the unions somehow feel entitled to recognition at the

Calling the kettle black

e were amused when Board of Appeals commissioner John McInerney told us building inspection commissioner Debra Walker's affiliation with the Coalition for Jobs, Arts, and Housing (CJAH) "just doesn't smell right."

He should know about smelly politics. This is the same McInerney who was accused of lobbying city officials on behalf of his clients while employed by the law firm Orrick, Herrington, and Sutcliffe. In January 1998, then-state senator Quentin Kopp filed suit on behalf of five San Francisco plaintiffs demanding that McInerney be removed from his seat on the Board of Appeals. Although the charge was later dropped and McInerney has since left the firm, his reputation was tarnished by those who accused him – including Walker.

So it isn't surprising that McInerney has now launched a counterattack against Walker, who has become a powerful voice behind Proposition L and against live-work construction.

While McInerney says he didn't officially accuse her of a conflict of interest at the Nov. 15 Board of Appeals meeting, he did point out that Walker, who has been on the Building Inspection Committee (BIC) since January, is also a spokesperson for CJAH. The group has been a consistent watchdog against overdevelopment, filing appeals of Planning Department and Department of Building Inspection decisions. He told us that because the BIC oversees the Department of Building Inspection, Walker is technically "filing multiple cases against her own department and staff."

Walker says that McInerney is trying to discredit her in light of her success with Prop. L. She is only a member of CJAH and doesn't have a financial interest in the group's appeals, one of the main criteria used in conflict-of-interest cases. If a CJAH complaint did come before the BIC, Walker said, she would consider recusing herself. But in the past such complaints have always been heard by the Board of Appeals - McInerney's board, not hers.

McInerney's logic is strange, since most of the other building inspection commissioners are employed professionally in the building trades and are far more likely to hear cases involving their former clients or employers. When asked about this issue, McInerney claimed that the professional members of the BIC are exempt from certain conflict-of-interest provisions but that, as a tenant representative, Walker is not exempt.

We asked McInerney and several other city workers to point out this distinction in the code, but none could find it. Nathan Ballard, spokesperson for the City Attorney's Office, directed us to a passage in the City Charter's conflict-of-interest laws, but its application is muddy at best.

If Walker is found to be in violation, it will underscore a bizarre double standard that exempts those with financial interests but not those who belong to advocacy groups.

Walker says she's glad the issue was raised: "I would really invite an in-depth investigation of all commissioners' conflict-of-interest potential." So would we. 🌣



guard

district elections

12 real estate profiteers

15 the new Examiner

> 15 Cafe Dada

17 human rights commission

17 district 8 endorsement

17 This Modern World

> 18 Cover story

> > **24** Alerts

Cracks in the machine

Brown's influence over endorsements is waning—even with his allies

By Gabriel Roth

What a difference a year makes. Last year Mayor Willie Brown had big business, the local Democratic Party, and the labor unions working overtime to get him reelected. But now, as Brown pushes a slate of supervisor candidates to maintain his influence over the board, his allies aren't cooperating.

Although business groups are still firmly on the mayor's side, labor has gone its own way, and the Democrats are staying out of the race altogether. With three years left in his last term as mayor, Brown's influence appears to be waning. "There's cracks starting to show in the machine," Democratic Party reformer Jeff Sheehy says.

"Part of it is the lame-duck issue; people are already looking to what's going to happen in the future," says Sup. Tom Ammiano, perhaps Brown's most prominent opponent. "I really wanted the gridlock to be shaken up — and so far so good."

Brown deputy press secretary Ron Vinson told us he'd check with the mayor for comments and get back to us by press time. He'never did.

Most notable is the Democrats' with-

drawal from the endorsement process. At its Nov. 15 meeting San Francisco's Democratic County Central Committee — the local wing of the state Democratic Party — voted not to endorse candidates in December's runoff elections for supervisor.

The committee traditionally disseminates its endorsements on slate cards as the official picks of the Democratic Party, giving it a great deal of influence. In recent years the DCCC has favored candidates backed by Brown. In last year's mayoral race the committee spent \$264,683 to help Brown defeat Ammiano.

But this year independents on the committee urged their fellow members to stay out of the race. The motion not to endorse passed by a near unanimous vote — a sign that Brown loyalists weren't confident the endorsements would go their way.

"It would have been close, but it wasn't necessarily going to be the

mayor's choice on each endorsement," says state assembly member Carole Migden, who sits on the committee ex officio. Migden told us she would have preferred to see the committee make endorsements, because "the voters want that information."

In the weeks leading up to the vote, reformers lobbied hard to block the endorsements. "It looked like it was going to be a very divisive vote," committee

See "DCCC," page 17



Dancing on Lola McKay's grave

Elderly tenant's home on sale for a cool \$2 million

By Tim Kingston

Eighty-three-year-old Lola McKay spent the last year of her life fighting to keep her Mission apartment. Less than a year after her death, her building has netted more than half a million dollars in profit for a brokerage firm — and now a local real estate speculator stands to make another \$900,000 by breaking it into condominiums.

McKay's eviction case became a rallying point for tenant advocates in San Francisco, thanks to McKay's age and tenacity. Now the imminent sale of her apartment stands as a case study of the financial incentives that are fueling the city's housing crisis.

McKay had lived nearly half of her life at 55 Alvarado St. when John Hickey Brokerage purchased the building in January 1999. The firm promptly began eviction proceedings against McKay under the state's Ellis Act, hoping to resell it as a vacant and hence more valuable property.

But McKay fought the eviction, and in the process put a human face on the horror of San Francisco's real estate market. Tenant activists organized, protested, and held a sit-in at the office of the brokerage's law firm, Weigal and Freed — known to housing activists as Weasel and Greed.

The campaign forced John Hickey to offer McKay a yearlong stay of eviction. But the struggle took its toll, and McKay died in March.

At least one observer blames McKay's death on the stress and strain of fighting the eviction. "Lola McKay lived in her home for 40 years," says Ted Gullicksen, director of the San Francisco Tenants Union, in his trademark gravelly voice. "She had no money. She was terrified as to where she was going to go. The eviction literally killed her."

After McKay's death the firm promptly sold the four-unit building to San Francisco landlord and speculator Stefan Giustino. Some six months later Giustino has put the building on sale for some \$2.04 million — four times what the brokerage paid.

Giustino is no small property owner: His name appears on the deeds to 22 San Francisco properties. Their total assessed value is more than \$14 million; their actual market value is likely far higher.

According to the San Francisco assessor's office, John Hickey Brokerage paid \$550,000 for the building. Giustino purchased it for \$1.12 million. He is now selling its four units for between \$489,000 and \$529,000 each; he stands to collect a total of more than \$2 million. Gullicksen describes that fee as "one million bucks for evicting [her] and one million for selling it."

In theory, landlords who want to convert rental apartments to owner-

occupied condominiums have to register with the city, which limits the number of such conversions that can take place each year. But Giustino, like many landlords, is evading those regulations by selling the building as a tenancy-in-common: the buyers of the condos will purchase them as a consortium, then take possession of one unit each. A measure that would have closed that legal loophole, Proposition N, was defeated by voters Nov. 7.

"This is a homeownership opportunity for a nice rich person to buy a half-million-dollar condo, but what is the price of this homeownership opportunity?" Gullicksen asked. "One tenant has died from what they did."

Contacted on his cell phone, Giustino was not in a mood to talk about the sale. "The San Francisco Bay Guardian? That radical left paper? I have nothing to say about it," he told us. "I have no comment."

Neither John Hickey Brokerage nor Vanguard Properties, the real estate firm selling McKay's home for Giustino, returned calls for comment.

Six complaints against Giustino are on file at the San Francisco Rent Board; at least three were upheld.

One of the others was filed by Rigoberto Durand, who charged that Giustino attempted to boost the rent on his Mission apartment by \$1,000 after purchasing the building. The outcome of that case is pending.

"He is trying to evict me," Durand says. "I send him a check for \$557, but he doesn't want to receive the rent." *



Casualties of war: Protesters marched with a coffin Oct. 29 to highlight real estate speculators' profiteering off Lola McKay's old home. McKay died this March fighting eviction.

Take back the power

Go online to www.sfbg.com this week for our report on the public power hearing scheduled to be held Tuesday by the San Francisco Local Agency Formation Commission. The LAFCO, which was formed to evaluate the municipal utility district petition signed by 24,000 people this summer, meets again next week: Tues/28, 3 p.m., City Hall, 1 Dr. Carlton B. Goodlett Place. (415) 554-5184.

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Self Ex-oneration

Hearst-commissioned report ignores facts, clears Examiner of horse-trading

By Tali Woodward

As the new incarnations of the San Francisco Chronicle and the San Francisco Examiner hit the streets, the Hearst Corporation has released parts of a report on a six-month investigation into former Examiner publisher Tim White's sworn tes-

timony that he offered to "horse-trade" with Mayor Willie Brown.

It's an obvious attempt to inspire confidence in Hearst's new Chronicle. But the report's "executive summary" - which Hearst says

"speaks for itself" and which both papers claim vindicates White and the Examiner - doesn't jibe with facts established during the antitrust suit brought by Clint Reilly.

Despite White's court testimony (and the fact that he gave a similar account when he was deposed by Department of Justice investigators prior to the trial), the summary states that the former publisher did not attempt to horse-trade with Brown.

White testified that he had offered Brown the Examiner's editorial backing in exchange for the mayor's blessing of Hearst's purchase of the Chronicle. The nex* day, Hearst said that it would conduct an internal investigation. The investigation was conducted by retired judge Charles B. Renfrew, three other attorneys, and veteran journalist Bill Kovach.

Kovach, formerly the Washington, D.C., bureau chief for the New York Times and the curator of Harvard's Nieman Foundation for Journalism, would not sign off on the report's exoneration of White. A footnote to the summary says that he "does not subscribe to our findings on this point. He believes greater deference should be given to White's sworn testimony."

Kovach could not be reached by press time, but his position makes sense, since none of the people interviewed for Renfrew's report were under oath. Furthermore, the mayor refused to be questioned, leaving the investigating team to rely on his statements to the press that he did not recall such

"If any public official or corporate executive tried to issue a report like this, they'd be crucified by the Examiner - or any other major American paper," Clint Reilly told us. "They never talked to me. They completely disregarded White's testimony. They com-

pletely disregarded Kovach's disagreement and he was the only journalist. Clearly this is a report that was generated to try to legitimize the changeover." The new Chronicle, with the staffs of both former city dailies, premieres Nov. 22; the Fang family will print the first issue of its new Examiner the same day.

For day-by-day analysis of the debuting San Francisco Examiner and the newly merged San Francisco Chronicle, log on to www.sfbg.com/chron.

> The Hearst-commissioned report also concludes that the Hearst-owned Examiner did not alter its editorial positions or news coverage because of conversations with the mayor, and it claims that Hearst higher-ups were unaware of the alleged offer to "horse-trade." It ignores the fact that after printing some damning investigative pieces on the mayor, the Examiner spun around and gave him two glowing endorsements when he ran for reelection. The report also does not explain evidence - e-mails and handwritten notes — that a couple of Hearst's New York executives were aware of White's contact with Brown.

> According to the report summary, investigators analyzed more than 150 Ex stories and editorials as well as an undisclosed number of stories related to the mayor that were pulled before publication.

Hearst refuses to release those stories or the full report.

"The press release contains everything that we intend to say about the report, Hearst spokesperson Paul Luthringer told us. "It is Judge Renfrew's report - not ours — and it speaks for itself." That press release states, in part, "We have complete confidence in Judge Renfrew's exhaustive investigation of this matter and fully accept its conclusions." They should have confidence in Judge Renfrew: he spent 15 years at local law firm Pillsbury Madison and Sutro, which has represented Hearst in the past (see "Hearst's Mayoral Romance," 5/17/00).

Hearst has filled the five top management positions at the new Chron. Sharon Rosenhaus, formerly the Ex's managing editor, wasn't one of them - and according to our sources, she's upset with her assignment as editor of the Chron's new afternoon edition; she did not return calls by press time. Linda Strean and Dick Rogers are expected to be the news and metro editors, respectively. And while Hearst has passed out temporary assignments to the other employees, sources at both papers say that the structure is likely to change in coming months.

That's just extending the pain for many staffers. Hearst offered bonuses to Examiner employees who stay through the transition — \$1,000 for part-timers, \$2,000 for full-time staffers. Several Ex staffers told us they think the money was intended to compensate for months of uncertainty. But, they said, many staffers aren't satisfied by the extra money and have drafted a letter to Hearst's New York headquarters asking for more. 💠

E-mail Tali Woodward at tali@sfbg.com.



of the California Credit Union League to check out of San Francisco's Marriott Hotel last weekend — convincing at least 300 convention-goers to back out. Local Two of the Hotel Employees and Restaurant Workers Union has charged the hotel with firing and discriminating against pro-union employees, a complaint upheld by the National Labor Relations Board.

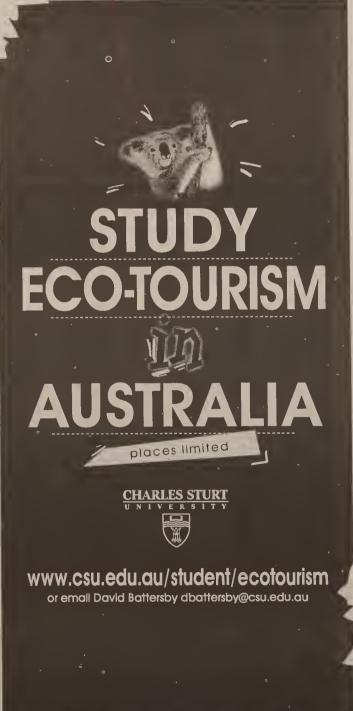












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Ousted HRC advisor files sunshine complaint

By Savannah Blackwell

A former advisor to the city's Human Rights Commission has filed a complaint with the city's Sunshine Ordinance Task Force, charging that her recent ousting was conducted in secret, in violation of local and state law.

Dawn Clements, CEO of Western Select Securities Inc., filed the complaint Nov. 16. In the complaint she urged the task force to invalidate her firing from an advisory committee and refer the case to the District Attorney's Office for "further investigation and prosecution."

"In light of the FBI investigation [into HRC contracting procedures], my concern is, what other behindclosed-doors decisions has this commission been involved in," Clements told us.

Until mid October, Clements served on the agency's Minority/ Women/Local Business Advisory Committee, which advises the HRC on a program designed to boost businesses owned by minorities, women, and San Francisco residents. Alleged improprieties at the HRC have prompted a federal probe.

"Members of the Human Rights

Commission decided to make recommendations to the Mayor regarding the composition of this committee in an unlawful meeting," Clements

The complaint is based on the HRC's response to a public records request Clements made to both the agency and the Mayor's Office in an effort to determine who decided to give her and three other committee members the boot and why (see "Rights Commission Never Discussed Firings," 11/8/00). Under HRC policy, commissioners determine who serves on advisory committees.

Once again HRC officials, chair Ghada Saliba Malouf, and representatives of the Mayor's Office have refused to explain why the committee members were dismissed. The Mayor's Office has said only that the HRC made the recommendations and the mayor approved them.

The letter informing Clements she was no longer a member of the committee implied Mayor Willie Brown played a major role in the decision. Clements believes her firing was a retaliatory move on the part of the mayor. In August she publicly blasted

Vote Hansen for supervisor in District Eight

After a breathtakingly close finish, it became official last week: Sup. Mark Leno won't get off easy. Leno, who was appointed to the San Francisco Board of Supervisors by Mayor Willie Brown in 1998, came close to winning reelection outright but he came up just five votes short of the majority he needed to avoid a runoff with progressive activist Eileen Hansen.

Along with most of the rest of the left, we firmly endorsed Hansen in the general election. We're pleased to have the chance to back her in a runoff.

In last year's mayoral election, Sup. Tom Ammiano significantly outpolled Brown in the Castro and Noe Valley precincts that make up District Eight. Leno evidently saw which way the wind was blowing: in the past year he has taken progressive stands on a few important issues at the board, opposing some of the most egregious development debacles and supporting campaign finance reforms. We're glad he sees the need to put the brakes on the influence of big money at city hall - but his record, particularly during his first term, suggests that we can't trust him to support neighborhoods, renters, poor people, and everyone else shut out of the San Francisco boom. When push has come to shove, Leno has been another safe Brown vote.

There's no doubt we can trust Hansen. She has earned respect for her work on behalf of people with AIDS, tenants, and working and low-income San Francisco. She has consistently put ego aside to do the hard work of organizing and building coalitions. In the general election campaign, she has tirelessly advocated not only for herself but also for a citywide slate of progressive candidates, in hopes of breaking the mayor's majority on the board.

As the general election showed, every vote cast in a San Francisco district race can make a difference. Five more votes and Leno would have won the election outright. In the lower-turnout runoffs, each vote will be even more important. So everyone who lives in District Eight should be sure to turn out to support Hansen and help build an independent majority on the board. (Bay Guardian staff)



a report, produced by a task force appointed by the mayor, on how to fix the commission's problems (see "Foxes in the Hen House" 8/9/00). 💠

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

by TOM TOMORROW

WE'RE ALSO GETTING REPORTS OF TURMOIL IN CALIFORNIA, WHERE

NOT ALL VOTERS WERE AWARE OF THAT STATE'S "BACKWARDS DAY" VOTING REGULATIONS--UNDER WHICH

VOTERS ARE ACTUALLY SUPPOSED TO VOTE FOR THE CANDIDATE THEY

WOULD MOST LIKE TO SEE LOSE!

Action McNews

Network

COMING UP NEXT: OUR PANEL OF

DCCC

From page 12

chair Alex Wong told us. So in the days before the meeting, the mayor's supporters agreed to keep the committee out of the race.

Assemblymember Kevin Shelley, another ex officio member, told us he initially hoped the committee would make endorsements, until committee member Sheehy changed his mind. "As Jeff explained it, Democratic Party endorsements could have undue external influence on what should be the internal deliberations of people in the districts," Shelley told us.

"People weren't interested in having the party rip itself apart to accomplish the mayor's goals," Sheehy says. "When everybody feels they have to vote the way the mayor wants regardless of their personal viewpoints, people don't want to be part of that.'

Taking hits left and right

The DCCC isn't the only stronghold that has balked at supporting the mayor in this election. The city's Labor Council, which represents the combined might of San Francisco's unions, has tended to back Brownfriendly candidates for the board. This year it endorsed outright only three of Brown's choices: Michael Yaki, Mabel Teng, and Gavin Newsom. With Newsom not facing a runoff, labor is with Brown in just two races, while supporting Brown opponents Leland Yee, Matt Gonzalez, and Chris Daly. The council made no endorsement in three races and endorsed both runoff candidates in District 10.

'We are an independent organization," said Labor Council secretary treasurer Walter Johnson, who denied that the endorsements were a slap in the mayor's face. "We're very supportive of Mayor Brown, and he's very supportive of us, but that doesn't mean we agree with each other 100 percent of the time."

In last year's mayoral race, Brown was able to secure the endorsement not only of the Democratic committee but also of the local Republican County Central Committee. Soon after Brown's reelection, RCCC chair Don Caspar was appointed to the city's Civil Service Commission. This year Brown tried again to swing the RCCC's support his way - but he didn't have as much luck

After losing his bid for District Three supervisor, RCCC member Mike De-Nunzio has thrown his support to Lawrence Wong, who Brown is hoping will defeat Aaron Peskin. Sources inside and outside the committee tell us Brown leaned on DeNunzio to back Wong rather than Peskin - and offered him a commission appointment if he could sway the committee.

Although DeNunzio made an impassioned pitch at the Republicans' Nov. 13 meeting, committee members voted to stay out of the District Three race. Only two candidates won the group's endorsement: Linda Richardson and Amos Brown, both backed by

DeNunzio denied that the mayor had offered him a deal - although, he said, "I would welcome the opportunity to bring my views to any commissions the mayor thought I could

Caspar said the mayor hadn't done enough for the Republicans to warrant the committee's unqualified support. "As far as I'm concerned," he told us, "he hasn't paid us back for our endorsement in last year's mayoral election." :

E-mail Gabriel Roth at gabriel@sfbg.com.

WE'VE JUST RECEIVED WORD THAT 4,098 BALLOTS IN MISSISSIPPI MAY HAVE BEEN MISPUNCHED DUE TO THAT STATE'S COMPLICATED "ORIGAMI" BALLOT -- WHICH RE-"ORIGAM!" BALLOT -- WHICH RE-QUIRES VOTERS TO MAKE A PA-PER SWAN OUT OF THEIR BAL-LOT BEFORE VOTING!



AND THIS JUST IN: MANY DELA-

WARE VOTERS REPORTEDLY HAD DIFFICULTY WEAVING THE CLOTH TAPESTRY BALLOT MANDATED BY

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CALL THE PROCESS UNFAIR AND ARE DEMANDING A REWEAVING!

Action McNews

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IN WISCONSIN, MEANWHILE, OF-FICIALS BELIEVE 2,307 BALLOTS MAY HAVE BEEN AFFECTED BY LOCAL VOTING LAWS WHICH RE-QUIRE REPUBLICAN VOTERS TO SWALLOW A LIVE HAMSTER BEFORE THEY ARE ALLOWED IN-TO THE VOTING BOOTH!



IN FAIRNESS. WE SHOULD NOTE THAT THE NEWS NETWORKS THEM-SELVES ARE BEING CHASTISED FOR THEIR ELECTION NIGHT DE-CLARATION THAT ALABAMA VOTERS "MIGHT AS WELL JUST STAY HOME BECAUSE NO ONE CARES WHAT YOU THINK ANYWAY!"





TOMPRROWO 11-22-00...



Grime bomb

Police crime labs are churning out tainted evidence — and nobody's doing anything about it. By A. Clay Thompson

hey found Virginia Lowery lying in the garage of her Excelsior home, an electrical cord around her throat, an ice pick jammed through her skull --in one ear and out the other. For the next 11 years San Francisco homicide detectives made no progress on the case. Promising leads turned into dead ends. Theories collapsed. The cops assigned to the case retired. It looked like Lowery's 1987 slaying would never be

Then in April 1998, by pure chance, police found Robert C. Nawi. Or rather, they found his fingertips.

When Nawi, a 57-year-old carpenter, got in a shouting match in a North Beach watering hole, he was picked up by the cops on misdemeanor charges and shuttled to county jail, where he was fingerprinted and booked. The computer spat out some interesting news: Nawi's digits, according to the database, resembled a fingerprint found at the scene of Lowery's slaying.

Soon thereafter, police evidence analyst Wendy Chong made a positive print match, and the new suspect found himself facing murder charges and life in a cage

Nawi's fate, to be decided at trial next year, rests largely on police readings of his fingerprints, as well as some DNA gathered by the coroner. Which raises some questions: How, exactly, did the cops and their computers analyze the evidence? Did they get it right? Is anybody checking their work?

Exhibit A: rotting fingernalls

Making a match between the distinguishing ridges and whorls, often microscopic, of two fresh fingerprints is a relatively simple task for a print expert. However, cases like Nawi's aren't so clear-cut: the print collected in Lowery's garage is faint, smudged, and missing in patches.

Michael Burt, the resident forensicscience guru at the San Francisco Public Defender's Office, shows me an 8by-10-inch enlargement of the print discovered at the murder scene; it's blurry, grainy, and only about 60 percent complete. To my layperson's eye, it bears little resemblance to the clear, fresh mark left by Nawi at his booking. "The one print is so washed out you can't see anything," says Burt, who is representing Nawi. "This is not science at all; it's subjective and shouldn't be al-

Burt, a 22-year veteran defense lawyer known around the Hall of Justice for his trademark cart full of documents, has plenty of cause to doubt the cops' evidence. Despite what you may have seen on Law and Order, fingerprint examiners can — and often do — get it wrong. Last year 141 of America's top forensic labs were tested to see if they could accurately match two fingerprints: 39 percent failed; 11 labs made false IDs. San Francisco analysts are rarely, if ever, graded for accuracy.

Jim Norris, head of the San Francisco Police Department's forensics division, argues that new computer imaging tools are making it possible to match even sketchy, partial prints. "When somebody shows a print that was originally collected at the crime scene, and it looks very difficult to deal with, what they're not looking at is the image that has been [digitally] enhanced," Norris explains. "It's a lot easier to deal with." Norris admits that the department has seldom tested its print examiners for accuracy, but he says their work is constantly checked by superiors.

According to Burt, in this particular instance analysts didn't turn to computers but simply enlarged the prints before making the call. The district attorney's DNA evidence against Nawi is equally flawed, he says. When coroner Boyd Stephens autopsied the corpse, he - per routine - snipped the woman's fingernails with a household nail clipper and stuck them in an envelope. Unrefrigerated, the clippings slowly rotted for more than a decade, until, in the wake of Nawi's arrest, prosecutor John Farrell had them tested for

When the crime lab got the evidence, in 1998, DNA analyst Alan Keel scraped all 10 naîls with a single cotton swab, combined the scrapings into one tiny pile, and dropped them into a genetic-typing device. According to standard forensic procedure, each nail should've been swabbed and tested separately.

Now, Burt contends, the sample has deteriorated because of a lack of refrigeration and has been contaminated with the DNA of more than one person. "[Keel] says there are three, possibly four different individuals underneath her fingernails," the lawyer says. "He's trying to grab my client out of that mixture. There's no scientific way

Norris disagrees: "There are ways to deal with [DNA] mixtures; it's not a common problem luckily, but it's something that comes up — for example, in

rape cases where there are multiple assailants. There are ways to deal with

I run down the scenario for Dr. Simon Ford, a Ph.D. biochemist and DNA expert who heads up San Francisco-based Lexigen Science and Law Consultants. "That's not good," Ford tells me. "You should deal with each hand separately, at least, and probably each nail separately. I don't think combining all the nails together is a good

Blinding them with science

The dispassionate examination of crime scene evidence - narcotics, fingerprints, hair and fibers, genetic material, firearms, and everything else is a cornerstone of the American justice system. The work, which can mean the difference between life and death for a suspect, is carried out by more than 500 labs nationwide, most of them run by law enforcement agencies.

In the public imagination — as shaped by endless cops-and-lawyers TV shows — forensic science is a perfectly impartial arbiter of justice. Eyewitnesses get confused. Police may be corrupt. Lawyers can corkscrew facts. Juries, not always composed of the brightest lights, can be swaved by mob dynamics. But science doesn't lie. If the analyst says the bullet came from the suspect's gun, then it must have.

It's a comforting thought.

There's just one problem: All forensic science is performed by humans, and all people make blunders. They mislabel samples. They use malfunctioning equipment. They inadvertently drop a flake of skin in a vial of blood, thus adding their own DNA to the sample.

Subjectivity, too, plays a starring role in forensic science, much of which depends on human-made comparisons. In one case heard last year by San Francisco Superior Court Judge Robert Dondero, two DNA experts couldn't agree on the meaning of a genetic sample.

In addition to honest mistakes born of incompetence and overwork, there are continuously uncovered examples of fraud: the lab analyst, believing that the verdict justifies the means, willing to lie on the stand or fake test results.

While the scientific question of DNA accuracy has been hashed out extensively in court rooms and the media, the issue of police crime lab accuracy has gone ignored, both by press and government regulators.

Each year California cops make 1.5 million arrests. Each of the state's 19 local crime labs — run by sheriffs, prosecutors, and cops — performs thousands of analyses annually. Each of those tests, if faulty, could put an innocent person behind bars, or set a guilty soul free.

And in the wild world of forensics there are precious few safeguards against human bias and error: Crime labs are almost entirely unregulated. There are virtually no federal laws governing their operation; no law that says, "Bullet comparisons must be done using the best, most accurate techniques"; no law that says, "DNA examiners must meet these basic educational criteria"; no requirement that crime labs be audited and inspected. In California only DUI-testing procedures are regulated by state law

"There's more regulation in whether some clinical lab can give a test for strep throat than there is on whether you can use a test to put somebody in the gas chamber," public defender Burt says. "That to me seems backwards, The stakes are the highest in the criminal justice system. These people are deciding who lives or dies.

The ramifications spread beyond individual cases. While billions of dollars have been poured into police departments and prisons over the past two decades, pols and badge wearers have shown little interest in adequately funding or regulating crime labs. California's facilities need hundreds of millions of dollars in repairs and equipment upgrades. The idea of public oversight is off the radar entirely.

The nonprofit American Society of Crime Laboratory Directors (ASCLD) is the closest thing forensics has to a regulatory agency. Created in the early 1970s to "improve the quality of laboratory services provided to the criminal justice system," the group runs a voluntary accreditation program for forensic facilities. To get the society's stamp of approval, a facility must pass a 149-point inspection. (Sample question: "Are the procedures used generally accepted in the field or supported by data gathered in a scientific manner?") To maintain the certification, a lab must be tested annually and be reinspected every five years.

Of the approximately 500 labs in the United States, a mere 187 are accredited by the ASCLD. Only 11 of California's 19 local crime labs have the group's seal of approval. The San Francisco police facility isn't one of them. Neither is the Contra Costa sheriff's lab. Nor the San Mateo sheriff's foren-

Renewing the review process

"Got dope?" asks the white-coated woman who opens the locked door to the SFPD crime lab. She's expecting cops bearing drug-filled baggies, to be weighed and tested and filed away until the courtroom beckons. Crime lab chief Martha "Marty" Blake steps out of her windowless office to greet me.

A few months back, Blake and her 18-person team traded overstuffed quarters in the city's central cop shop at Eighth Street and Bryant for expansive new \$1.5 million digs out in the asphalt wastes of the Hunters Point shipyard. "I'm getting ready to apply for accreditation, hopefully by next spring," she says, pointing to a file cabinet emblazoned with the ASCLD seal. "We couldn't get accredited in that facility when we were downtown at the Hall of Justice. It was too cramped. There was no way we could guarantee there would never be any chance for any contamination of the evidence when we had four people crammed into a little room trying to look at clothing, for exam-

Blake's operation has taken its lumps over the years. In 1994 analyst Allison Lancaster was canned after she was videotaped faking drug tests. Last year Superior Court Judge Dondero slammed the lab's lead DNA expert for "engaging in shortcuts," "performing missteps," and harboring a questionable

"degree of bias" against defendants. Defense lawyers like Burt continue to hammer the lab for its lack of creden-

With her eyeglasses and graying hair Blake looks more like a schoolteacher than a cop. She pulls a xeroxed sheet of paper out of a drawer and eagerly places it in front of me. "We just switched to a new case review process. This is the sort of thing we have to implement for accreditation. Every case we produce has to go through a review by a supervisor," she explains. "This wasn't happening before; a review happened before, but you'd just glance over [the work] and say, 'Hmm, looks good to me,' and initial it. It was sort of lightweight." Bolstered by an increased budget and a growing staff, the lab's procedures are improving across the board, according to Blake.

Why should forensic labs, which can land someone on death row, go without government oversight? "I'd like to think we can do this ourselves," Blake replies, noting that the state's management of the DUI testing program has been less than stellar. "I'm a little nervous about other agencies getting involved in regulation," she says, because they don't "really know the science."

Beyond 0.J.

Nationally, the accountability vacuum is producing a steady stream of scandals, raising unsettling questions about the way we administer justice in this locked-down nation. A small sampling:

• Let's start with the trial of the century, wherein O.J.'s defense team put the forensic bunglings of the Los Angeles Police Department on display for "unacceptable sloppiness," pointing out a dozen major instances of possible evidence contamination. After losing the Simpson trial, the lab promptly began a thorough overhaul.

• In 1993 the West Virginia Supreme Court found a police blood expert guilty of fabricating or misrepresenting evidence in a staggering 134 cases. The man, one Fred Zain — employed by the state cops during the 1980s - was put on trial for per-

jury, while the state freed several unjustly imprisoned death row inmates and paid out millions to people who been

wrongfully convicted. Bexar County, Texas, where Zain worked in the early '90s, also prosecuted him for perjury.

• A few years later, in 1997, the reputation of the Federal Bureau of Investigation crime lab — at the time widely regarded as the pinnacle of forensic science - was shredded by the allegations of a whistle-blowing scientist. The bureau's lab practiced shoddy science and regularly presented inaccurate, pro-prosecution testimony, charged Dr. Frederic Whitehurst, one of the agency's top explosives experts. The FBI denied the allegations and tried to discredit Whitehurst, but a scathing 517-page report by the Justice Department's inspector general corroborated many of the scientist's major claims and recommended disciplinary action against five agents.

• An April 1997 front-page story in the Wall Street Journal brought more unflattering publicity to the FBI lab, scrutinizing the track record of agent Michael Malone, a hair and fiber analyst. The paper quoted three wellknown forensic scientists who challenged Malone's analyses (one labeled him a "fraud"), illustrated numerous cases where the agent seemed to be fudging the evidence — and noted that courts were busy overturning convictions obtained with his testimony. "The guy's a total liar," one defense lawyer told the Wall Street Journal.

• In 1998 San Diego jurors convicted a top county police DNA expert of embezzling \$8,100 in cash seized as evidence in murder cases. That same year the San Diego Police Department embarked on a 10-month internal investigation into charges of sloppy work and missing evidence at its crime lab, and it admitted that it had lost crucial evidence in an unsolved homicide case. Continued on page 20

"We're simply scientists, and we disagree with the type of science that's being practiced — because it's not science. Our forensic labs are dictating truth; they're not discovering it."

Dr. Frederic Whitehurst Former FBI crime lab analyst

PARSONS stated that there was an unidentified LD technician or examiner who would determine if suspects were Afro-Americans. If so, he would manipulate tests to prove guilt. This person was found out and was fired from the LD. Examiner and and regioned because he did not want former SA (who resigned because he did not want to work in the LD and was not allowed to transfer out) can possibly identify this person.

> Busting the bureau: Former FBI crime lab analyst Dr. Frederic Whitehurst alerted the world to massive misconduct in the bureau's forensic division; above are notes taken by Justice Department investigators during a 1997 probe of the lab.

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Inside job: San Francisco crime lab chief Martha Blake says her operation is improving steadily

Labs

From page 19

• Last year a crime lab chemist in Prince George's County, Md., claimed that the police department was using improperly calibrated drug analysis equipment. Defense lawyers promptly challenged some 100 pending drug

Under the microscope

California is one of the few states that has actually scoped the inner workings of its local crime labs. The results of that onetime review, performed in 1998 by the state auditor's office, are disturbing. Quality control was lacking at most of the facilities. Many of the labs were using "outdated and improperly working equipment." As in San Francisco, many didn't make their scientists undergo regular proficien-

Without quality assurance measures minimal at 13 of the 19 labs — the potential for error shoots through the roof. California auditor Elaine Howel says the study raised serious questions. "There are several issues," she says. "Is the evidence being handled appropriately so there's no potential for contamination?" Labs, according to Howel, should "make sure they are consistently applying the methodology so one forensic examiner isn't using one technique and someone is using a different technique to conduct the same type of testing. That ties back to the credibility of the results."

Ten of the outfits were relying on "outmoded" technology that needed replacement. At the Huntington Beach Police Department lab, staffers worked up a Rube Goldberg-esque scheme to revive a broken arson analysis gadget. Sort of. "Because the laboratory does not have the funds to replace this equipment, staff found a creative way to cool the [machine] using hoses rigged to a faucet," auditors found. But, they noted, "this method could negatively affect the analysis of the evidence processed by this instrument."

Then there was the question of whether the analysts themselves were up to par. "We think forensic examiners need to be tested every year to make sure they're maintaining competence in their ability to perform the forensic examinations they're doing," Howel tells me. Eight of the labs had no proficiency testing for their staffers.

"It helped us put our operation in perspective to the rest of the state," says S.F. lab chief Blake, who thinks the audit was fair. "We did look like we were swamped. It helped us get our additional staff."

Busting the FBI

Whitehurst, the former top explosives expert at the FBI, doesn't like the term 'whistle-blower.' "We're simply scien-

tists, and we disagree with the type of science that's being practiced — because it's not science," he told me. "Our forensic labs are dictating truth; they're not discovering it." Whitehurst says he constantly hears from irate crime lab scientists claiming their operations are riddled with improprieties.

The Ph.D. chemist spent eight years at the bureau combing the rubble of bomb blasts for clues. And complaining. During his tenure with the bureau, he made 237 written complaints concerning what he saw as a pattern of bunk science and bogus testimony on the part of his colleagues. The charges spurred an 18-month probe by the Justice Department, the phone-book-size results of which were made public in 1997, undoubtedly marking one of the FBI's worst public embarrassments.

The special-inspection team, an international panel of renowned forensic scientists, had few kind words for the lab, finding "significant instances of testimonial errors, substandard analytical work, and deficient practices" in numerous investigations, including the Unabomber, Oklahoma City, and World Trade Center bombings. Among the skeletons in the bureau's closet: "scientifically flawed reports"; examiners devoid of the "requisite scientific qualifications"; and five agents who couldn't be trusted.

Whitehurst's experiences have led him to believe that crime labs should be overseen by federal or state authorities, rather than by ASCLD and its voluntary certification program. "It's a foregone conclusion; there's no question in my mind in five years forensic labs will be regulated, and they will be audited," said Whitehurst, who now lives in Bethel, N.C., and acts as an expert witness in criminal trials. "There's too much discovery happening."

Lab directors argue that their work is constantly reviewed by the courts - juries don't have to believe a forensic expert; judges can overturn verdicts based on forensic evidence - making their profession among the most scrutinized.

Whitehurst disagrees, saying juries, defense lawyers, and judges are often baffled by the science presented to

Continued on page 23



Accountability vacuum: The nonprofit American Society of Crime Laboratory Directors is the closest thing forensic science has to a regulatory agency.

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Making them sweat: Veteran public defender Michael Burt is a perennial thorn in the side of the S.F. crime lab.

Labs

From page 20

them. "Listen to this phrase: pyrolisisgas chromatography/mass spectrometry," he says. "Do you know what that is? Let's try this one: fourier transform infrared spectrometry. I've got a doctorate in chemistry and a jurisdoctorate also. What I'm saying to you are completely foreign concepts. When I try to explain how a ultraviolet spectraphatometer works, or how a micro spectraphatometer works, just saying the words begins the glass-over of the eyes."

Understaffed in Alameda

The Alameda County Sheriff's crime lab is housed in a two-story building in the foothills just off 150th Avenue in San Leandro. On the second floor, in a series of linoleum-tiled rooms connected by a cluttered hallway, the lab's technicians scope the physical remnants of crime, putting bullets beneath microscopes, lifting latent fingerprints from knife handles, culling DNA strands from splattered blood.

Each year the operation, which analyzes evidence for most of the county's police forces, handles some 200 "major" investigations, most of them murders and rapes. But drug cases (1,800 to 2,000) and DUIs (more than 4,700) make up the bulk of the work. There are only eight lab technicians to handle the massive load.

"Every analytical report has to be right on the mark," said lab director Tony Sprague, who has worked at the facility for 30 years. "We have a huge responsibility to make sure all the results are accurate."

Sprague guides me through the building, showing me a single lead particle, as magnified 10,000 times by a monstrous, \$270,000 scanning electron microscope. Next door a white-coated technician sits glued to a conventional microscope, studying a handgun cartridge. Across the hall are the analysts' personal workstations: on one of the wide-topped tables sit the innards of an auto; on another lie sheets of paper covered with boot prints.

Sprague is an amiable gearhead and explains in detail how each of the ma-

chines works. The gas chromatograph/ mass spectrometer, an ovenlike slab of a machine, can detect the presence of gasoline or kerosene in air samples collected at the scene of a suspected arson fire. Another device uses infrared light to determine the chemical composition of a given substance — a bag of white powder for instance.

The lab's ASCLD accreditation in June 1999 was a huge undertaking, according to Sprague. "It took us about two years [to get certified]," he says. "It was costly from the standpoint that you have to take dedicated staff time away from analytical work to get the paperwork done for the accreditation process. In our case we really didn't change our ways of doing forensic science to meet accreditation standards. There was really no issue about doing things differently — the thing we had to do, we had to document all the policies, the procedures, all of our quality assurance records had to be brought up to a little bit higher level."

Voluntary reviews by the nonprofit ASCLD are enough regulation for Sprague, who views government oversight as a losing proposition. "Some mandated federal program? I don't know that that's really the answer," he says. "That would involve a huge bureaucracy. It would be a very difficult situation."

Ralph Keaton, executive director of ASCLD's accrediting board, agrees. "I think crime laboratories should have some kind of program to review the quality of the work being produced by the laboratory - and that's the reason we came into existence," he tells me via telephone from the organization's headquarters in Garner, N.C. "It's my opinion that no one can evaluate the type of work being done better than the actual practitioners of that discipline. Just like the oversight of the medical profession is best done by the doctors themselves."

Speaking to me in his office library, Sprague tells me he is proud of the work his team does, proud to be acknowledged by his peers. But he admits to a certain frustration, saying that his lab is seriously short-staffed: "We're about one-third the strength we should be at for what we're doing." &



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Thanks for nothing

Wednesday, Nov. 22, Pepeliculas Productions and Balazo/Mission Badlands Gallery present the Unthankful Film and Music Festival, featuring video shorts "Cybraceros," "Can You See the Bull?," "Beca de gilas," "Calle chula," and others. Musical guests Diciembre Gris, Autoestima, and others perform. Application of the production of the pr

Reclaim Alcatraz

Thursday, Nov. 23, honor Native Americans' claim to Alcatraz at an allnations, unthanksgiving sunrise ceremony organized by the International Indian Treaty Council. The ceremony commemorates the temporary takeover of Alcatraz by Native American activists in 1969, in what turned out to be one of the most consequential events in modern American Indian history. Out of respect for native traditions, visitors may be asked to refrain from photographing or filming certain parts of the ceremony. Blue and Gold Fleet ferries transport passengers to and from the island. Ticket bootlis open 4:30 a.m., first ferry at 5:15 a.m., return by 9 a.m., Blue and Gold Fleet, Pier 41, Embarcadero, S.F. \$8, free for four and under. (415) 641-4482.

Stop shopping, start living

Friday, Nov. 24, the busiest shopping day of the year, show your resistance by joining Reclaim the Streets downtown for Buy Nothing Day, an afternoon of creative direct action against rampant consumerism. Noon, Union Square, Geary at Powell, S.F. (415) 820-9658.

'Women in Black' protest

Saturday, Nov. 25, join Arabs and Jews at a protest sponsored by Women in Black demanding an end to the Israeli occupation of Palestine and an end to U.S. military aid to Israel. 1–3 p.m., Union Square, Geary at Powell, S.F. (510) 434-1304.

Honoring Milk and Moscone

Monday, Nov. 27, celebrate the return of district elections by honoring the memory of Harvey Milk and George Moscone at a candlelight procession organized by the Harvey Milk Lesbian, Gay, Bisexual, Transgender Democratic Club. Gather in front of Milk's old camera shop at 575 Castro St. at 6 p.m., then march down Market Street to City Hall, where Tom Ammiano and other speakers will address the crowd. 6–8 p.m., gather at 575 Castro, march to City Hall, I Dr. Carlton B. Goodlett Place, S.F. (415) 431-0810.

Sunshine on city hall

Tuesday, Nov. 28, let San Francisco politicians know you're keeping an eye on them by attending a Sunshine Ordinance Task Force-meeting. Issues addressed include complaints against the Planning Department and the Board of Supervisors' Finance Committee. 4 p.m.,

City Hall, 1 Dr. Carlton B. Goodlett Place, Room 408, S.F. (415) 554-7724.

Creating rational drug policies

Wednesday, Nov. 29, help reform San Francisco's drug abuse prosecution and treatment policies in the wake of the passage of Proposition 36, the state initiative requiring courts to provide treatment options to people convicted on nonviolent drug-possession charges. Bring your suggestions to a public symposium held by the office of District Attorney Terence Hallinan in conjunction with Sup. Gavin Newsom, Sheriff Michael Hennessey, and Department of Public Health director Mitchell Katz. 8:30 a.m.-1 p.m., Westbay Conference Center, 1290 Fillmore, S.F. (415) 553-1741.

Human rights in Colombia

Wednesday, Nov. 29, Lizzie Brock reports back from a yearlong stint as a human rights observer with Peace Brigades International in Colombia. She speaks about rural communities' efforts to maintain some demilitarized space for civilian life, resistance to forced displacements that have already created more than a million internal refugees, and more. 7 p.m., Berkeley Cohonsing Community, 2220 Sacramento, Berk. Donation requested. (510) 658-3669.

Solidarity with Palestine

Wednesday, Nov. 29, in honor of the United Nations' recognized international day of solidarity with the Palestinian people, Global Exchange, American Muslims for Global Peace and Justice, Comite Emiliano Zapata, PODER, STORM, the Women of Color Resource Center, and many others sponsor a panel discussion with Nicole Sawaya of Pacific News Service, Palestinian activist Hatem Bazian, Elias Rashmawi of the American Arab Anti-discrimination Committee, and Palestinian journalist Lamis Andoni. The event is meant to educate the general public about the current crisis in Palestine and to build solidarity in the struggle for the liberation of Palestine. 7:30 p.m., San Francisco Women's Building, 3543 18th St., S.F. \$5 donation, (415) 255-7296, ext. 242.

'The War Against Oblivion'

Wednesday, Nov. 29, Award-winning Mexico-based author and journalist John Ross reads from his new hook, The War Against Oblivion: Zapatista Chronicles, 1994–2000. City Lights Bookstore, 261 Columbus, S.F. (415) 362-8193.

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille @sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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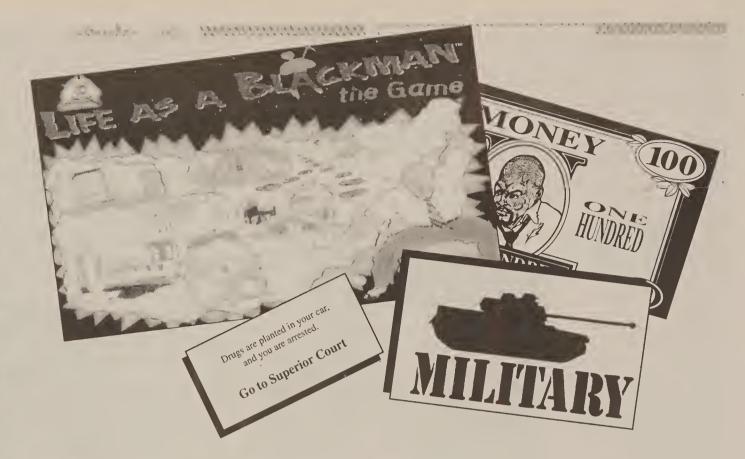
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Realinnes Personal



The game of life

This ain't your ordinary type of fun. By Anhoni Patel

politics of games

28 Ask Isadora

30 Techsploitation

32 Travel

33 Superlist t's Saturday night and you're at a party. You're sitting on a couch sipping a gin and tonic when the host whips out a board game. You wonder what's in store. Perhaps it's the dreaded Trivial Pursuit or Monopoly, fairly dull type A games bound to cause someone in the group to go on, a crazed power trip. It couldn't be Candyland, since you haven't seen anyone dropping acid. As your host plops the game on the coffee table, you crane your neck with anticipation. It's a game you never expected. It's Life As a BlackMan.

Keeping it real

Ordinarily, we play board games to escape from reality and distract ourselves from everyday woes. However, Life As a BlackMan strives to remind us of such difficulties. The game's creator, Chuck Sawyer, proudly states that it is "the first and only board game to depict life from the perspective of a minority."

The players each take on the role of an 18-year-old African American male who has just graduated from high school, and the goal is to inch your way up the game board to "freedom." Your character type (Creative, Intellectual, or Athletic) and surroundings (Ghetto, Military, Black University, or the entertainment industry called "Glamourwood") are established at the start of the game. Reaching freedom is a difficult task because there are numerous obstacles set before you: prison, police, crime, and racism.

At every turn you risk getting arrested or falling into endless debt; budgeting what little money you have and going to church seem to be the two best things in your life. Even the seemingly fortunate opportunities, such as reaching sections of the board called Corporate America and Marriage, can swiftly become harmful experiences that cause you to lose. I've never played a game in which I pick a card that tells me I've become addicted to crack cocaine and have lost my job, my family, and my home while also informing me that I've lost three turns. Unlike other board games, Life As a BlackMan attempts to address the complex issues facing many African American men today in a realistic and accessible manner.

Many people of color and members of marginalized groups feel that the lifestyle choices, ideals, and politics of games like Monopoly or Life don't speak to them. Monopoly is the quintessential capitalists' game: it teaches children and adults all over the world how to be greedy corporate bastards.

And yet, ironically, Monopoly has its origins in social criticism, just like Life As a BlackMan. Originally called the Landlord's Game, Monopoly was created by a Quaker woman named Lizzie Magie to demonstrate the "evils of land monopolization." The Monopoly we now know is a bastardized, conservative version of the game.

Another conservative board game is the bourgeois lifestyle manual Life, which embraces heterosexual marriage, socially constructed gender roles (blue game pieces for men, pink game pieces for women), and professional, middle-class careers and lifestyles (like lawyer, doctor, teacher). According to the game's precepts, there are no homosexuals, freaks, or junkies in the game of life.

Games like Life and Monopoly drove Sawyer to create Life As a Black-Man in 1999. He was frustrated by the

Continued on page 26

What is life as a black man like?

ne crisp San Francisco night I assembled a motley crew of friends to play Life As a BlackMan and figure out the answers to that question. We were from diverse ethnic and class backgrounds: two white guys, two Indian women, two white women, and, yes, even a black man.

The game required that one of us act as both banker and judge, to distribute paychecks and jail sentences. We quickly assigned that role to one of the Caucasian males, who protested that he was "a little uncomfortable being 'the Man.'" There are numerous complicated rules and regulations, so many that it took us almost an hour to decipher them and begin the game.

Then we had to assign ourselves preconceived roles. Our personalities and social backgrounds were immediately determined by our character types (Creative, Intellectual, or Athletic) and surroundings (Ghetto, Military, Black University, or Glamourwood). Just like blacks in real life, we were being tracked. For those of us who had been tracked before, this was easier to swallow than for those of us who had never experienced such socially supported racism and classism.

In the game, if you were from the Ghetto, you stayed in the Ghetto, and getting out was going to be difficult. One of the first cards drawn by someone living in the Ghetto read, "You become a crack-cocaine addict. You lose your job, money and house. You lose three turns." Meanwhile, someone from Glamourwood drew a card awarding a record deal and thousands of dollars. However, the people from Glamourwood did not have the opportunity to get educated and therefore could only do so much: they were pigeonholed just as much as the Military or Ghetto folks.

We experienced all the horrors of minority life: racial profiling, drug addiction, unemployment, lack of child care, corporate America, prison, sexual harassment, etc. Every time one of us had to pull a Police card, we cringed because we knew it would be harmful. Toward the end of the game several of us were at a point where we chose a Crime card over a Life card, because the former gave us a chance for cash and the latter just threw us into difficulties. Our conclusions? It's a pain in the ass to get out of the ghetto, and life as a black man is very, very arduous.

A.F

BlackMan

From page 25

racial insensitivity and ignorance he experienced while working in the corporate world, and he chose the medium of a board game not only because it was accessible and entertaining, but also because he saw it as a viable means of "dealing with racial issues." Indeed, although most board games are packaged as harmless recreational tools, they nevertheless reflect and reinstate social mores and values. Despite their Technicolor glare and knickknacks, they are political.

Reading between the lines

If your job sucks, you have a strange rash, or you haven't gotten laid in two years, you know that if you play a little Sorry! or Scrabble those problems will, if only for a few hours, ease back into the recesses of your mind. And what host hasn't used a board game as a party activity to lighten guests' moods while saving them from actually having to mingle?

However, propaganda can be disseminated through seemingly nonthreatening entertainment. We can see this in Lewis Carroll's Alice in Wonderland, a searing political and social critique in the form of a children's story. Carroll's book has been read as promoting drug use, reproving the monarchy, and deconstructing the idea of time, all while painting a seemingly benign picture of a young girl's adventures.

Next time you play a board game, ask yourself this question: is it a game or is it a manifesto? While some board games aren't the focus of conspiracy theorists, academics, and psychoanalysts, numerous games are.

Politics as usual

There is actually a school of thought that holds that board games should be taken seriously as sociopolitical documents. A game like Life As a BlackMan would, of course, be considered an antiracist statement, and a game like Diplomacy would be classified as purely political. Board game expert Erik Arneson defines Diplomacy as "the quintessential political board game."

Diplomacy has achieved cult status and has players' clubs all over the world. It's been called "the game that won the Cold War" and was rumored to have been played on numerous occasions in the Nixon White House. Furthermore, the Pentagon's bookstore was the first store

Set in Europe around World War II, the reality-based political board game is played with up to seven individuals organized into several teams. The goal is to gain control of the world's supply centers by creating alliances and using negotiating skills. According to its creator, Allan B. Calhamer, the game "encourages high thinking." There are a number of important life skills that one can

learn from playing, such as how to engage in imperialism, military terror, and espionage.

Other political board games underscore the importance of nationalism and government. The game Afghanistan simulates the Soviet-Afghan war of the 1980s and focuses on the military tactics of Russian leaders and Afghan guerrillas. A Russian general once noted that "Afghanistan was our Vietnam except without trees." examine and play various board games with the idea that, according to Davita Silfen Glassberg, et al, "Such exercises can help in understanding the role of games in the socialization process shaping race, class, gender, and political identi-

With religious games (which are predominantly Christian), children can compete fiercely against one another and in the process receive



Mind games: Smitha (left) and Jeremy brush up on the numerous complicated rules to Life As

There are also games that flagrantly push a particular political ideology, such as Victory over Communism, a visually stunning testament to midcentury American interests. It's a friendly way to teach your kids about the threat of Communism it's like McCarthyism for Dummies, As part of the U.S. Cold War propaganda and military machine, Victory over Communism encouraged people to imagine that they could save the world from the Reds and have fun doing it.

In recent years, a crop of board games such as Clinton: The Game of Scandal and Statesmanship (shipped in a brown tube with a cigar band) have promoted conservative, rightwing Republican agendas. These games are politically provocative, and their players seek them out because they want an activity that hinges on social issues rather than blind amusement.

While there are military and history buffs who seek out political board games, some Christian and Jewish families try to teach their kids about God through a variety of games with religious themes. When I encounter these games, I remember how my parents used to shove spoonfuls of cherry-flavored cough syrup towards my reluctant mouth, saying, "Come on — it's just like candy!" Ideology, no matter how sugarcoated, is still

When you're young, board games teach you how to interact with others. At the University of Connecticut at Storrs, several sociology professors teach their students about the socialization process by having them Jesus' teachings. Some of these games include Fleece the Flock, which revolves around the televangelists of the 1980s, and Seed Time!!! The Ultimate Game of Sowing and Reaping, which allows a child or adult to "experience the joy of being a doer of God's Word through Worthy Worker Pay Checks ... [and] acting on God Ideas while crushing World Ideas, planting seed, reaping Harvests," etc.

In the Jewish board game Let My People Go, players take a romp through the Old Testament, tracing the "journey of the children of Israel as they emerge into a free nation." One card reads, "This bread is flat. It has no leaven. We call it matza. Move up seven"; another says, "We're slaves in Egypt. There's so much to do. You get tired. Move up two." Parents who foist these games on their kids clearly want their families to be exposed to the religious values they hold, and this can't be accomplished by playing an average secular board game like Clue, whose tenets don't cater specifically to their beliefs or politics.

Board game politik

These specialized niche board games are instructional, but are they really fun? According to Gonzaga University professor Carmen Vincent Russoniello, who conducted a 1991 study on the psychological effects of recreational therapy on alcoholic patients, playing board games helped "act as a catalyst for positive mood state changes" and significantly decreased depression. After playing a game or two, people actually felt better, and many had changes in their levels of B-endorphin and the

adrenocorticotropin hormone (ACTH), which contribute to lowering stress, anxiety, and depression.

Even Diplomacy inventor Calhamer admits that "most people like a light-hearted game. They don't want to think or play something that seems too much like work. I wouldn't spring [Diplomacy] out at a typical party.' On the other hand, Life As a Black-Man creator Sawyer believes that his game is "the party game of the next millennium." But one might also argue that Life As a BlackMan, despite its good intentions, has the potential to become the subject of voyeuristic delight, with groups of white, uppermiddle-class twentysomethings playing it at their cocktail parties.

However, there are people who

want to play something they find mentally challenging. They want to partake in an activity that they can respect and relate to on a personal and political level. While some choose to ignore the political significance of a game, others realize that when they play Monopoly, they're pretending to be avaricious real estate tycoons, whereas when they play Life As a BlackMan, they pretend to be oppressed people of color.

Some parents are aware that what they expose their kids to shapes their kids' views of the world. But many people don't realize the extent to which "harmless entertainment" can be political. Board games are more than fluff, and we should acknowledge them as the political dramas they truly are. .



You get shot and killed in a Drive-by Shooting.

Game Over

Computer games

nomputer games are no more politically innocent than board games are. The most profound example of this is White Power Doom, a version of the popular game Doom that I found on the kid's site of a well-known hate group. Talk about teaching your children values. In White Power Doom you win by shooting African American people; they are the main target. If, however, killing whitey is your bag, check out the commercially available series of Redneck Rampage games, where you're a drunken, white trash hillbilly who shoots his drunken,

Then there's Daryl F. Gates's Police Quest series, with such hits as Open Season and the Vengeance. You may remember Gates as the former LAPD police chief during the Rodney King trial and L.A. riots. His games are supposed to accurately depict the work of a cop. Given that Gates was the chief consultant on these games, you can imagine the results: stereotyped neighborhoods, racial profiling, and lots of killing (of people of color, that is). But, of course, it's only a game, right?

You can also find a variety of religious computer games, like the Dreidel Land Game, in which you spin a virtual dreidel, and Adventures with Chickens, in which you rescue flying purple chickens in space while receiving biblical messages. In any case, if you want to play a game with a certain type of politics, you can find it on the Internet.

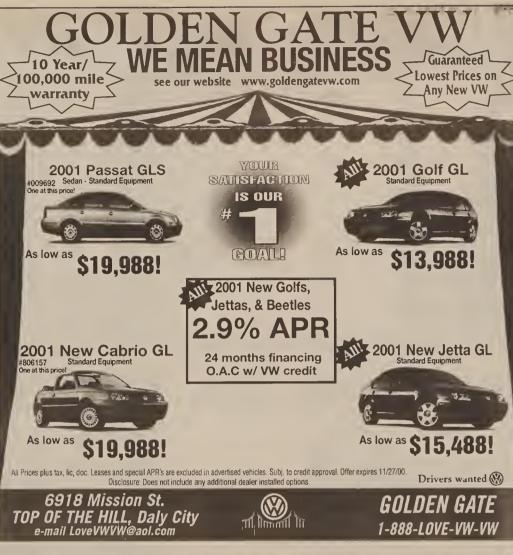


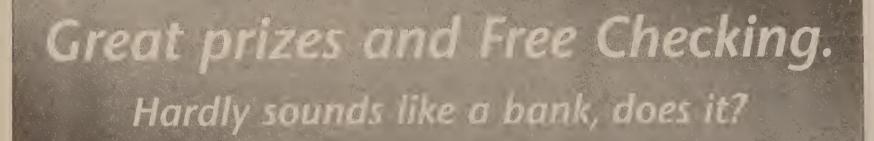
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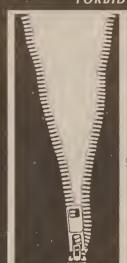


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ask isadora

Say what?

Q: As an early-30s hetero couple, my wife and I are mostly a great match sexually: we tend to enjoy the same things in bed (and elsewhere), and even some of our (relatively minor) kinks correspond. The problem is in communication, specifically verbal communication. My wife cannot talk about sex, during the act or otherwise. Even the most general of statements - e.g., "that was great," "a little to the left" — she never articulates. For some people that might be OK, but I find the mental/verbal part of sex as important as the physical. It would be my dream to have her ask me to do something, anything, sexual to/with her. She's told me she feels nearly phobic about talking about sex, which is odd considering her lack of repression about all other things sexual. I really don't want

to make her uncomfortable by insisting she talk about/during sex, but this leaves a big hole in the makeup of our sexual life. Any suggestions?

A: I presinie you have told her how you feel, and she has told you how she feels: "I want you to ..."/"I don't want to" There the matter sits until you can somehow stop wanting what you want or motivate her to change her ways to what you want. Which do you think is easiest? (I can guess which each of you might prefer.) Have you tried bribery? Lightly, because you don't want to make this into a power struggle of major proportions, offer her something she likes (an hour of back rub or watching a sappy movie, for instance) in exchange for her saying, "I like when you do that," or some other simple plirase you feel would make a good start. Model what you want more frequently,

I used to be a free-spirited. healthy, sexually active, kink-friendly person. Now I loathe sexual encounters. whether with men or women.

telling her in bed and out what you like and what you want. You could write and reliearse a simple script that might amuse you both: "When you feel yourself becoming aroused, would you please say, 'Ooooli baby, I like it lak dat?'?" There are two very good books on the topic of erotic talk; Carol Oneen's Exhibitionism for the Shy and Bonnie Gabriel's The Fine Art of Erotic Talk, which she might want to peruse. A favorite tool of my own for reluctant sharers is Gregory Stock's The Book of Questions on Love and Sex, tame enough for a (very interesting) dinner party among friends.

Q: One Q&A in a recent column of yours confirmed my biggest fear. I am an intelligent, talented, open-minded, attractive, sexy, bisexual woman. I am also a woman with a lot of thick, dark body hair beginning at the pubic line. I hate my hair and have had no luck trying to "embrace" it; therefore I shave, wax, tweeze, use depilatories, electrolysis, etc. Within a few hours of shaving, I feel rough and scratchy. When I wax, I wind up with horrible ingrown hairs. Electrolysis is financially prohibitive for large areas. I am so paralyzed with fear that a new lover will shriek at the feel of my rough legs that I've avoided sex most of the last five years. Mostly I miss spooning and cuddling with someone. I used to be a free-spirited, healthy, sexually active, kink-friendly person. Now I loathe sexual encounters, whether with men or women. It makes me feel very unattractive despite the fact that I appear otherwise when clothed from the waist down. The letters from your readers who were repulsed even by men with body hair are causing me to think there are even fewer people out there willing to accept those of us who are not perfect, and now I'm even less hopeful about the future of my love life.

A: Did your body hair suddenly materialize after you were a healthy sexually active person? What has probably changed is not your hair growth but your mind-set, a far more unhealthy turn of events than the appearance of hair. The two letters I printed from body hair-phobic women represent a very small minority. The other end of the spectrum can be found at the Web zine Hair to Stay (www.winterpublishing.com), which is by and about particularly hairy women and those who find that specifically sexy. Almost everyone else falls somewhere in between on the matter of body hair, neither phobicly con nor fetishistically pro. Consider going to public beaches and baths and clothing-optional resorts, first of all to see how very few (if any) perfect bodies exist, and also to share your big secret right out front with any potential lover. That way, anyone who evinces any interest will have no big surprise to deal with if things heat up. If you simply can't, your time and money would be better spent not necessarily embracing your body hair but accepting it. Psychotherapy can be far less painful than hair re-moval and often yields more permanent results. .*

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually

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Thanks for nothing

've decided that one entire attraction to the band Wilco has to do with a few lines at the end of one of their songs: I'd like to thank you all for nothing nothing nothing nothing at all. It remiods me of Thaoksgiving.

Hopefully you've already discovered that Thaoksgiving is a myth based on abysmally racist ideas, genocide, blah, blah, blah. So why the hell do we keep celebrating it? It's obvious that we're not celebrating "how the white people killed the Indiaos." OK, maybe *somebody* is celebrating that, but luckily they're not in the majority. So given that most of us aren't celebrating how whitey slaughtered the natives, what exactly are we celebrating? Not the reality of American history, certainly — instead, we're chowing down on turkey or turducken or whatever to memorialize an ideal American land where the forces of rationality, equality, and freedoon always win.

And so when Thanksgiving rolls around, I think about America — not just the myth but the reality, which exists all around me. For a reality check I can look out of my office window onto an American street in an American city.

And right outside, there is a row of housing projects facing a row of Internet start-ups. Not surprisingly, given my professional middle-class salary, I'm looking at the housing projects from the side of the street with the start-ups. And I'm not being metaphorical here, kids. If you ever drop into San Francisco, you can take a stroll down Hampshire Street between Mariposa and 18th aod witness the convergence of metaphor and social reality: it's class conflict 101, with the entrepreneurial cash on one side of the street and the diseofranchised, underpaid people on the other.

America has progressed technologically — check out all those nifty new PDAs with the almost-super-speedy, Transmeta-esque processors at Comdex! — but politically we're still in the prehistory of a truly humanitarian society. We're like a bunch of exotic primitives that the *Star Trek* crew would find on some tragically polluted and war-torn planet. The away team dispatched to our planet's surface would tut-tut over our savage inability to care for our helpless and victimized citizens and respond with barely contained shock to our ongoing military conflicts, economic deprivation, and tiny-minded but fatal ideological disputes.

That's why my ideal America only exists in the realm of science fiction. When I need to feel the kind of hope for humankind that we're supposed to feel at Thanksgiving, I curl up with my sweetie Charles and an Ursula Le Guin novel and dream about an America in which the Revolution abolished not just monarchy, but also excessive private property and class division and compulsory heterosexuality and all of those primeval social institutions that are beloved by people with power and destructive for those of us without it.

Charles has even indoctrinated me into the ways of British science fiction, which is often more coocerned with political liberty thao the stuff we get here in the United States. Given that I'm supposed to be pleased about America's escaping from Britain's iron fist, it's ironic that I'll probably spend part of Thanksgiving watchiog the Brit S.F. TV show Blake's 7, all about a political dissident (that would be Blake) and his spaceship full of rebels and techno-geniuses and former prisoners. Blake and his cohort struggle against the fascistic "Federation," introducing viewers to a universe where people risk their lives to fight the oppressive, bureaucratic government and strike out on their own. We could have used some Blake-style outrage during this recent failure of an election, where national ambivalence and torpor turned out to be more destructive forces than radicalism ever was.

When I have one of those deep "at the crossroads of history" discussions with Charles, we both end up describing various S.F. narratives to each other. Our social reality sometimes seems so abysmal that one has to turn to speculative fiction to figure out how to change it. In Octavia Butler's amazing political novel *Mind of My Mind*, people living in the ghettos discover that they can link their minds into a vast "pattern" that will allow them to accomplish what they couldn't as individuals: a total social revolution where the mostly white middle class is gradually (and happily) controlled by people of color whose new mindexpanding powers of perception will remake the world. Then there's Ernest Callenbach's slightly cheesy but nevertheless great *Ecotopia*, a novel about how northern California and Oregon secede from the Union and form their own ecologically sound, leftist country. The best image from *Ecotopia* is when our narrator visits downtown San Francisco and lounges at the edge of the river that flows where Market Street once was.

If you think about it, Thanksgiving is no more or less fictional than *Blake's 7* or ao Octavia Butler novel. But Thanksgiving is a myth intended to cover up an ugly reality; the science fiction that I love is designed to make us think about changing it. ��

Annalee Newitz (turkey@techsploitation.com) is a surly media nerd who desperately wants to meet David Gerrold. Her column also appears in Metro, Silicon Valley's weekly newspaper.



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features

by joel schalit

Intifada forever

fter the speeches were over, I walked outside with my girlfriend and got some coffee. Drinks in hand, we stared at my great-grandfather's restored home, recently converted into a museum by the Israeli city of Rishon Le Zion. My father walked up its steps behind us, followed by a long line of Hasidic cousins. The Hasidim had started singing in a deep, Eastern European-sounding brogue that could have come from the throat of a cantor in a Warsaw synagogue 200 years ago.

I couldn't believe it. Despite his ardent anticlericalism, my dad was letting these religious relatives of ours bless his resolutely anti-Hasidic great-grandfather's house. "What prayer are these creatures singing?" I wondered. Not only was their Hebrew incomprehensible to me, but I couldn't even identify the specific prayer.

At least I could dig the ritual enough to figure out that these people were actually blessing the house. But my understanding was mediated by my own identity as a former Israeli who had renounced his citizenship to protest what the state had turned into, and as a secular Jew who only understood the meaning of religious rituals as cultural artifacts.

I couldn't help experiencing irony in my linguistic and social displacement. It was as if I inhabited a weird, alienated space between eternal exile and national reconquest. Or, to use the words I'd heard Palestinian nationalist intellectual Hanan Ashrawi utter on the BBC several days before: colonial occupation.

I wondered whether I was fortunate or simply fucked. I was without any country that I could really call home — not America, and certainly not Israel.

Suddenly I was reminded of the wax figures of 19th-century Jewish settlers that the museum curators had installed inside my great-grandfather's reconstructed home. I imagined them hearing the blessing being bestowed on their new household, their ears being given a first lease on life by the connection that these pasty retro-medievalists, with their cell phones and their wig-wearing wives, were making between the lifeless dummies and God.

I wanted to scream. How could these people be sanctifying anything at the current historical moment? To bless my great-grandfather's home was to sanctify the violent status quo overtaking our country. No such liberties would be permitted in my ideal world until long after the guns stopped firing, the rocks stopped getting thrown, and the suicide bombers ceased to detonate themselves in our shopping malls and our open-air markets. But such demands are a tall order. I knew I had to be more forgiving, because in my heart of Marxist hearts, I knew that my family's religiosity was symptomatic of the distress and the inequities we were all driven to by the unjust historical circumstances that are our Israeli lives.

I knew that judging my own flesh and blood like this was highly patronizing. As one of my religious cousins came up and introduced himself and his family, I forced myself to relax and shake his hand, replying — to my surprise — in the Hebrew that I effortlessly remembered from childhood. Maybe it was because the guy seemed perfectly harmless. All that was required for me to overcome my deep-seated animosity was a little personal interaction between us. Maybe it was my unexpected use of Hebrew that had bridged the gap.

As we drove home later that evening, we turned on the radio. Flipping through the stations, the only things we could pick up were modern rock formatted programs, Pearl Jam and Radiohead blasting out of every conceivable segment of Middle Eastern airwave space. Frustrated by our lack of entertainment options, we continued to scan the dial until we reached an intersection where a wooden reproduction of the founder of the Zionist movement, Theodor Herzl, casts a shadow over the highway from atop a water tower.

All of a sudden, we heard an Islamic mullah begin reciting a Friday-night prayer in Arabic at an almost techno-like tempo of 120 beats per minute. My girlfriend and I laughed at how much more appropriate it was to be rocked by this Islamic equivalent of toasting than by bad grunge. However, our descent into the pleasures of truly "alternative" local culture was interrupted by the unexpected eruption of its political subtext.

The radio show's host began turning the mullah on and off, announcing in Arabic the names of "occupied" Palestinian cities in between blasts of prayer: Tel Aviv, Haifa, Bat Yam, and Netanya, all historically Jewish communities, most of which were built on the remains of former Arab ones. The list went on and on, as did the mullah.

At that moment I realized what had allowed me to communicate with my cousin in my long-forgotten Hebrew. I was still fluent in the basic political structures informed Hebrew, the same structures that I heard in that Arabic language broadcast — the language of the intifada, of the struggle for liberation from division and from violence. It was a language based on the utopian longing for a final conclusion to hatred and death that Jews and Arabs alike know, regardless of how long it appears that we've forgotten it. Intifada forever, I chuckled. Intifada förever. &

This is the second of a two-part series on Israeli culture during the current conflict.

superlist

Free Thanksgiving meals

ollowing is a list of organizations serving a free meal this Thanksgiving. Those that need volunteers are indicated. All listings are for Thurs/23, unless otherwise noted. Many of these organizations are in need of volunteers throughout the holidays and the year, so give them a call even if you're not available on Thanksgiving.

San Francisco

City Team Ministries feeds an average of 100 homeless people daily, including a Thanksgiving meal available to anyone in need. 11 a.m.-2 p.m., 164 Sixtli St., S.F. To volunteer, call Shirley Pounds at (415) 861-8688.

Episcopal Community Services Multi Service Center North provides a meal to homeless adult residents at its facility Wed/22. 4-6 p.m., 1001 Polk, S.F. Anyone interested in volunteering should contact Rodney Love at (415) 292-2177.

Glide Memorial United Methodist Church provides meals daily and serves more than 7,000 people on Thanksgiving. 7 a.m.-2 p.m., 330 Ellis, S.F. To volunteer, call (415) 674-6080.

Haight Ashbury Food Program offers a traditional turkey dinner as well as a vegetarian option. It will provide a sit-down meal with table service. Noon-3 p.m., Hamilton Family Center gynmasinm, 1525 Waller, S.F. Volunteers should call (415) 566-0366 and ask for Judy Woods.

Hard Rock Cafe serves a meal on Thanksgiving. 11 a.m., noon, and 1 p.m., 1699 Van Ness, S.F. For more information contact Lisa at (415) 885-1611.

Larkin Street Youth Center serves a meal to people under the age of 24. Noon-2 p.m., 1751 Sacramento, S.F. Volunteers can contact Anita Sharps at (415) 673-0911, ext. 222.

Little Brothers-Friends of the Elderly delivers Thanksgiving meals to senior citizens. You must call to register for the meal service. 10 a.m.-noon, 1150 Bush, S.F. To valunteer, contact Meredith Jones or Gina Withers at (415)

Metropolitan Community Church and Most Holy Redeemer Catholic Church serve a meal at noon. Mast Holy Redeemer Catholic Church, 100 Diamond, S.F. To volunteer, contact Peggy Green at (415) 865-2749.

Project Open Hand delivers meals to those with HIV/AIDS and to critically ill and homebound people. Those interested should contact the program for more information on eligibility. Service is daily, including Thanksgiving. 4–7 p.m. To register for the daily service, call 1-800-551-MEAL. Volunteers can contact Artrese Morrisan at (415) 447-2404.

Richmond Senior Shelter offers a meal Wed/22 to anyone over 60. Reservations are strongly suggested. 11:45 a.m., 6221 Geary, S.F. (415) 752-6444.

Salvation Army Harbor Light Center delivers meals. There's a volunteer orientation at 8 a.m. on Thanksgiving Day. 9 a.m.-11:30 a.m., 1275 Harrison, S.F. Volunteers should contact Capt. Richard Rener at (415) 503-3006. To register for the delivery, call (415) 503-3000.

St. Anthony's Dining Room served its Thanksgiving meal early this year, but volunteers are needed throughout the holidays. 230 Jones, S.F. (415) 241-2600. To volunteer, call Frances Tolero at (415) 592-2744.

St. John Coltrane African Orthodox Church offers a meal to families and anyone in need. Noon-2 p.m., 351 Divisadero, S.F. Valunteers can contact Wanika, Mon.-Fri., 10 a.m.-2 p.m., at (415) 673-3572.

Tenderloin Tessie Holiday Dinners has been in business for 26 years and normally serves 1,000 to 1,200 people on Thanksgiving Day. 1-4 p.m., Unitarian Church, 1187 Franklin, S.F. (415) 621-1169.

East Bay

Bay Area Rescue Mission serves a turkey dinner Wed/22. Noon-3 p.m., Community Distribution Center, 123 MacDonald, Richmond, Volunteers should contact Chris Fips at (510) 215-4865.

Berkeley Emergency Food and Housing Project offers a Thanksgiving dinner. 1 p.m., Trinity United Methodist Church, 2362 Bancroft, Berk. Volunteers should call Vern at (510) 981-9633, ext. 304.

East Bay Food Not Bombs offers a Vegetarian Potluck Feast complete with live music. 5:30 p.m., Aslıkenaz, 1317 San Pabla, Berk. (510) 658-9178.

McGee Avenue Baptist Church serves a Thanksgiving dinner immediately following morning services. Services 10 a.m., meal noon. Volunteers can offer their services in person on Thanksgiving. 1640 Stnart, Berk. (510) 843-1774.

Oakland City Team Ministries provides a Thanksgiving dinner. 2–5 p.m., 722 Washington, Oakl. Volunteers can contact Jill Davis at (510) 452-3758.

St. Vincent de Paul Society offers a meal on Thanksgiving. 10:45 a.m.-12:45 p.m., 675 23rd St., Oakl. (510) 451-7676.

St. Vincent de Paul Society serves food on Thanksgiving, starting with juice and rolls at 8 a.m. and continuing with a full-course meal at 11:00 a.m. 820 B St., San Rafael. Volunteers should call (415) 454-0366. (Shoshanna Marks)

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Events Calendar

Panel discussion and community dialogue on homelessness in our neighborhood. Hosted by Rainbow Grocery. Panel guests include Coalition on Homelessness and others.

Thursday Nov. 30th from 6:00-8:00pm Light refreshments. Everyone welcome.

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Without Reservations

36 Cheap Eats

37 East Bay Dine

38 Eat Here Now

The Groaning Board

The Blender



The fire this time

By Paul Reidinger

f there is a lacuna in the local compendium of ethnic foods, it would have to be south Asian cuisine. Ask a friend to name his or her favorite Indian restaurant in the city, and you're likely to see a considerable interval of head scratching. The choices are few and far between, and none of them really stands out, with the possible exception of Pakwan, which is a little short on style but makes up for it with plenty of creamy heat. Indian Oven, in the Lower Haight, pretty much reverses that balance: lots of style, iffy food. But what if they had a love child and named it Masala?

I doubt that "masala" means "happy medium" in Indian, but that's just the balance Zafar Hafeez's new restaurant strikes. The place is agreeably plain inside, with a besequined shawl hanging decoratively on the cream-colored wall near the door and a garden in the rear - no match, really, for Indian Oven's California spiffiness, but a distinct cut or two above Pakwan. The food is definitely Pakwan-esque, aglow with spiciness

And that's just what you want from Indian food. Like a high-performance

sports car, Indian cooking is about boldness and flirting with edges. Meek Indian food is pointless, like driving a Porsche three blocks to church on Sunday morning. When you eat Indian, you want your lips to tingle and your nose to be a little sniffly. That's the heart of the experience.

Of course, Masala's menu doesn't consist entirely of nasal-clearing dishes. There's the rich mildness of palak panir (creamed spinach with homemade cheese; \$6.95), for instance. And baingan bharta (\$6.95) — mesquite-grilled eggplant mashed into a ratatouille-like stew with ginger and garlic - is fragrant though not spicy hot. Pappadams (\$1 each), the crisp, wrinkled disks of lentil flour, likewise manage to be tasty without setting the mouth on fire.

But when the action moves to the tandoor (the classic Indian clay oven), the heat register picks up. Skip the mixed tandoori platter (\$14.95), with its combination of tandoori chicken (the whole bird marinated in yogurt, lemon, and spices and cooked on the bone), chicken tikki (boneless cubed chicken meat marinated in lemon

and spices), boti kabab (marinated cubed lamb), seekh kabab (ground spiced lamb), and prawn. Most of the elements don't show all that well, particularly the boneless items, which have a tendency to dry out in the high heat. Only the tandoori chicken benefited from the experience.

But the chicken tikki masala (\$9.95), which takes the cubes of marinated chicken and floats them in a yogurt sauce, is the kind of dish that could bring you back to Masala again and again. The menu describes the sauce as "mild," but it left us happily wheezing and dabbing our eyes and sopping up the remnant with triangles of warm nan (\$1.50), the flat round bread baked in the clay oven.

Not far behind in spicy horsepower is the lamb channa (\$6.95 as a lunch special): the same cubes of meat as in the mixed tandoori platter, but here bathed in a smoldering, garlicky chickpea sauce strewn with whole chickpeas. The lunch deals, incidentally, could easily offer a satisfaction guarantee; you get not only the main item but also a pile of basmati rice, several triangles of nan, a heap of well-dressed salad with tomato and cucumber, and a small rock slide of spiced potatoes that, with their flavorful shells and tender insides, put to shame most other versions of roast potatoes on offer in

But of course, the real workhorses in south Asian cooking aren't tubers but legumes. Lentils show up allover (in the pappadam and of course the dal). Chickpeas, which serve so nobly in the lamb sauce, also make a nice batter for calamari (\$4.95) bound for the deep fryer, from which they emerge crisp and tender, like perfectly stir-fried vegetables. And peas pop up in all sorts of dishes, from basmati rice to samosas (\$3.95), the deep-fried pastry puffs filled with potatoes.

A cautionary note: the appetizer list is heavy on deep-fried items and on the whole does not show the kitchen's capabilities to best advantage. In our fierce restaurant universe, where so much genius is expended these days on knockout first courses, the mediocrity of the appetizers seems naive. But by the time you're mopping up the last of your chicken tikki masala, you'll be thinking how brilliant it was to lower expectations before delivering the knockout punch. 🌣

Masala, 1220 Ninth Ave. (at Lincoln), S.F. (415) 566-6976. Dinner: daily, 5-11 p.m. Lunch: Mon.-Fri., 11:30 a.m.-2:30 p.m. American Express, Diners Club, Discover, MasterCard, Visa. Not noisy. Wheelchair accessible.

Without Reservations

Tastes great, less filling

et me say that I love butter. I keep a freezer full of it, pounds and pounds bought up at sale prices and hoarded against the evil day when there might be a crisis: a price hike, a shortage. It's my answer to the Strategic Petroleum Reserve; it ensures that cookies, tarts, pâtés, rich pasta sauces, and many other things will flow without interruption from my kitchen. For butter is not a fungible item; its flavor can't be faked.

So butter was on my mind recently as a small group of us (including the Examiner's avuncular John Evans, spouse of new food editor Lynnette Evans, who's succeeded Bill Citara, who's moved to Florida, supposedly because of his wife, but I wonder) were led into the bowels of the Hyatt Regency for a "chef's table" lunch. The menu was the hotel's "cuisine naturelle," a line of low-fat but tasty dishes available both in the hotels' restaurants and as part of their roomservice offerings.

Of course I approached executive chef Tony Breeze, a cheery, beefy Englishman, and asked him right off how he and his crew made up the butter deficit. The reply was a series of polite chuckles that meant "trade secret."

Actually, the answer seems not to be all that dramatic. "Cuisine naturelle" uses lots of spices and herbs, a judicious amount of olive oil, plenty of grilling and broiling, and lots and lots of vegetables in every imaginable color, shape, and texture. It's the kind of food your mother always tried to coax you to eat, and the funny thing is, here you are eating it, and it's excellent.

The menu includes a few all-American standards, tweaked into shape - a chili of red lentils, with sour cream and baked tortillas, a burger of seared chicken and portobello mushroom --- but also quite a few dishes with an unmistakably international, even slightly exotic flair. Israeli couscous, those pearl-sized grains of pasta, turned up several times, once stuffed into phyllo pouches with mixed vegetables under a roasted red-pepper sauce, a second time as the bed for scallops given a rubbing with Mrs. Dash and then seared.

Lots of seafood besides the scallops, of course: salmon with a tabbouleh salad, halibut atop Asian vegetables. prawns in an arabbiata sauce, tossed with whole wheat pasta. But all is not lost for meat eaters; there's a brownrice paella with chunks of pork tenderloin, and a grilled filet of beef with roasted onions, mushrooms, and potato.

As we were repeatedly reminded, pork tenderloin is extremely lean, as is well-trimmed beef loin. Butter, alas, is not, but by the time the lunch ended, I wasn't missing it as I feared I would.

> Paul Reidinger PaulR@sfbg.com



Happy medium: Masala's menu — including (clockwise from top left) biryani, garlic nan, house salad, tandoori prawns, and samosas — is often about boldness and flirting with edges







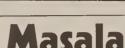
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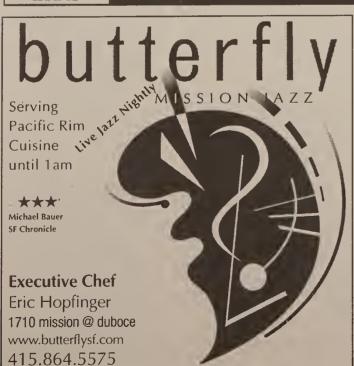
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"Masala is becoming a neighborhood favorite" -SF Chronicle

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cheap eats

Fall guy

n a cold fall day one day this fall, Crawdad de la Cooter and I thought we could go for some Chinese food for dinner, and you know what? We were right. We could, and we did; God bless America. We went to this place called Golden China (or Wang Wah if you speak Chinese), over there on Ocean Ave. past City College but before 19th. What do you call that neighborhood? The Sunset? City College? Wang Wahtown?

Whatever, it's a good little neighborhood for cold fall days and Chinese food. Some Chinese people had told a friend of ours about Golden China (or Wang Wah, I guess, since they were Chinese); they said it was their favorite restaurant in fact, I think, and our friend told us, and now everyone's happy. I wouldn't say it's my favorite restaurant, but I'd go back in a hot second on a cold day, even though it was just chilly enough in there that we had to keep our hats and hoods on. You know how it is.

Which goes

sometimes

things make

I quess:

sense.

to show you,

Well, for 20 bucks for four things (two great, two good), and portions big enough to spill over into lunch, next day, I'll eat with a fucking football helmet on if I have to — only hopefully it'll be one of those kicker helmets, or else I don't know how I'll get any tea in me.

Speaking of kickers ... the best things about Golden China seemed to be appetizers: the egg rolls (four for \$3) were about the best egg rolls I've had around here. They had just the right amount of crunch to them, both outside and in, and none of

those weirdo flavors that egg rolls too often have, like mustard or pork-gonewrong or dishwasher detergent. And you could tell they were fresh-fried because they weren't the slightest bit greasy or soggy.

Then too, the pot stickers (six for \$3.50) had just the right amount of the pot stuck to them. That's what that brown stuff is, right? Well, they were excellent: just slightly browned, and filled with that flavorful pork-and-whatever-else filling. No need to dip, although they give you a saucerful of vinegar, and there's plenty of soy sauce and hot sauces hanging around your table.

Speaking of which, while we're waiting for our other two dishes, let me just say a word or two about the decor of the place. No music. Fake wood walls. Fake flowers with fake dew on them. Mirrors, and my favorite touch of all (not to detract from the greatness of any of the aforementioned touches): a pair of plain old average everyday Joe Blow calendars. One Joe Blow, one Jo Blow. I don't know, they looked like someone's second cousins or niece and nephew, college-aged or so, just hanging out in 24-by-24-inch full-color glossy glory where normally you expect to see your 49ers cheerleaders or swimsuit models or beer babes or, I don't know, pictures or something. What month is it, anyway?

Ah, here are our main dishes: orange chicken (\$5.75) and black bean sauce prawns and sole (because Crawdad couldn't quite decide between the two) with asparagus (\$6.75). I liked the black bean sauce both-of-them, even though it came from the "Introduction the Low Calories Food" section of the menu. It had plenty of fishiness to it, plus big fat asparagus pieces, which probably would've been better, being asparagus, if they were little and skinny, But they weren't bad. Also carrots and probably some onions and stuff, and little pieces of black beans, just like there were actual sections of oranges in the orange chicken.

Which goes to show you, I guess: sometimes things make sense. Although the orange chicken took me by surprise at first. Maybe I'm thinking of orange beef, but I was thinking: spicy, tangy, red peppers, little bits of orange peel, chickens stir-fried with probably green onions, carrots, celery ... whatever.

Nope. It was heavily battered and deep fried chunks of white meat chicken in a sticky-sweet orange sauce. Now, usually I don't like such stuff, but this was actually good. The chicken was fried just right, the breading was good, and I liked the sauce's actual orangeness, the oranges in it and all. I will say this: as with anything battered and fried, it doesn't translate real well into lunch leftovers. But that's our problem for overordering or undereating.

Speaking of translations .. "Crispy Rock Coke Fish"?

"Original Juice Beef Stew"?

That's what I'm getting next time: Original Juice Beef Stew (\$5.25). I can't wait. And, for the times after that, well, besides about 150 regular menu items, there are 30-some lunch special rice plates for \$3.70 to \$4. Wang! .

Golden China (Wang Wah) Restaurant. 1612 Ocean (at Capitol), S.F. (415) 585-4953. Mon.-Fri., 11 a.m.-9 p.m.; Sat.-Sun., 11:30 a.m.-9 p.m. Takeout available. MosterCord, Visa, Wheelchair accessible.

Dan Leone is the author of Eat This, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and The Meaning of Lunch (Mammoth Books). You can find short stories by Leone each week in Looseleaf, on sfbg.com. New installments go np every Thursday at www.sfbg.com/looseleaf/index.litinl.



east bay dine

Bang right

hirty years ago all I knew about Cambodia was that on April 30, 1970, Richard Nixon thought it would be a good idea to send thousands of troops there "for the purpose of ending the war in Vietnam, and winning the just peace we all desire," sparking widespread demonstrations, the Kent and Jackson State "massacres," and an unprecedented national student strike. Over the years, my understanding of Cambodia has been colored by Prince Sihanouk, the Khmer Rouge, and The Killing Fields, as well as images of the ancient temple Angkor Wat.

Several trips to Thailand gave me a sense of the region's geography. Two trips to Battambang have now given me a tantalizing acquaintance with the country's cuisine. It's amazing how food can influence one's geocultural perspective. I can't think about Bangkok without remembering our first pot of tom yum at Sky-High or the winged-bean salad at Lemongrass. Fresh spring rolls now compete with Ho Chi Minh and Jane Fonda in free associations about Vietnam. Until Robin and I find our way to Phnom Penh, mention of Cambodia will probably conjure up cravings for plair bangkair and num banchev. For Bonnie (as in Simmons, as in Bay Area FM radio icon), the Cambodian connection will forever be Battambang's sach cheam aing (char-broiled lamb chops), and that's what brought us to Battambang in the first place.

Bonnie had been touting said lamb chops for months before Robin and I finally decided to check out the restaurant that long ago (1993) replaced what had been the only spot we knew to get spicy chopped fish salad and Laotian "drunken noodles" like we had tasted in Chiang Rai, Thailand. It just didn't seem like lamb chops could be that compelling a dish in a Southeast Asian restaurant. Our doubts began to wane when Bonnie, upon accepting our invitation to a wholly subsidized meal, warned us she'd be loath to yield more than a bite or two of her beloved chops. We took care of that problem by ordering so much irresistible food to share that by the time the chops arrived, Bonnie's hoarding instinct had been Battambanged into submission.

What softened Bonnie's attitude so that we could move in on her meat? First there was the sgor chrork (\$6.25 with chicken, \$7.25 prawns, mussels, or seafood combo), one of six intriguing soups, brimming with several types of mushrooms and bits of lemongrass and mint in a delicious lime broth. Then the plair bangkair (prawn salad, \$6.95) impelled all three of us to scoop up every bite of grilled jumbo prawns, bean sprouts, green beans, bell peppers, onion, mint, and lemongrass that had been tossed with lime juice and garnished with chopped peanuts. Simultaneously, we were dividing up the num banchev (\$5.25), a big omelet-shaped rice crepe folded over a bountiful filling of ground chicken, diced prawns, onion, bean sprouts, and green onion, garnished with cucumber and mint and served with a vinegar dipping sauce dotted with ground peanuts.

When the semilegendary sach cheam aing (\$13.95) arrived, so did bowls of steamed rice and kari dong kchei (chicken curry, \$6.25), a very mild red coconut curry with yams and green beans. Whether it was generosity or satiation setting in, sharing was no longer an issue. Not that the lamb chops weren't worth fighting for. They more than lived up to Bonnie's hype: four small, succulent medallions, smoky and brown outside, medium-rare-to-rare inside, resting in a pool of garlic butter and natural juices, along with a generous medley of al dente zucchini, mushrooms, and baby carrots. One couldn't help but polish them off with carnivorous indulgence, sucking all remaining morsels off the bones.

After that introduction, Robin and I couldn't wait to get back. So we returned the next night and put together a completely different dinner, including imperial rolls (\$5.25), prawns, vermicelli, lettuce, bean sprouts, and mint rolled into a thick sheet of rice noodle (which Robin found a little off-putting compared to more delicate wrappers); nhorm moarn salad (\$4.95), with shredded chicken breast, cabbage, carrot, peanuts, and mint in a lime sauce dressing; and trei chien chourn (\$8.95), whole pompano pan-fried to a crisp and smothered in a mélange of pineapple, bell pepper, onion, tomato, scallion, all in a house sauce that was delicious despite lacking any of its advertised spiciness. Just as we were reconciling ourselves to the fact that Cambodians don't use chiles the way Thais do, and realizing that consistently fresh, crisp, and clean flavors compensate for the absence of heat, along came the kari sach chearm (lamb curry, \$7.95). Our server asked if we wanted it spicy, and to our surprise our assent resulted in a sauce that made our lips burn delightfully without overpowering the refined flavors of the tender lamb, pearl onions, baby carrots, and eggplant.

Battambang's menu has 119 numbered items (many vegetarian), not counting dessert, which you won't want to skip, especially if you like bananas. They come fried in greaseless batter and served with ice cream (\$3), simmered in sweet tapioca and coconut milk (\$3), or served flambé (\$4.75). However you count them up, the reasons for friendly incursions into Cambodian culinary territory abound at Battambang. 💠

Battambang. 850 Broadway (at Eighth St.), Oakl. (510) 839-8815. Lunch: Mon-Sat., 11 a.m.-3 p.m. Dinner; Mou.-Thurs., 5-9:30 p.m.; Fri.-Sat., 5-10 p.m. American Express, Diners Club, MasterCard, Visa. Wheelchair accessible.







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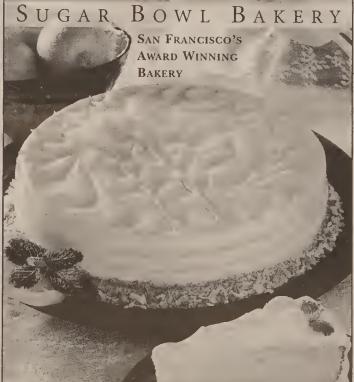
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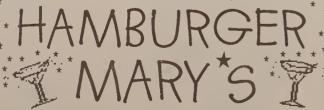
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definitely MORE THAN JUST A BURGER JOINT! SINCE 1972! 1582 FOLSOM @ 12TH 415-626-1985 The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

listings

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée

\$ \$7-\$12

\$\$ \$13-\$20

\$\$\$ more than \$20

Critic's choice

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The pariatta — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Recently reviewed

Cafe 180 adds another preperformance dining option to the Civic Center scene. The design is shabby chic, the food credible, in a cut-rate fancy way. Portions are huge. (P.R., 11/00) 25 Van Ness (at Oak), S.F. 864-4288. California, L/D, \$\$, AE/DC/DS/MC/V

Il Cantuccio strikingly evokes that little trat-toria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889, Italian, D, \$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the amhience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$,

On the cheap: Sandwiches

Arlequin offers light Provençal and Mediter-ranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/ California, BR/L, ¢.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, ¢, cash only

Downtown, Embarcadero

Anjou is the *other* restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and some-times inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S. 392-5373. French, L/D, \$\$, AE/DC/DISC/

B44 brings Daniel Olivella's Catalan cooking B44 orings Daniel Ohvellas Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Boulevard This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) I Mission (at Steuart), S.F. 543-6084. American, I./D, \$\$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the water-front. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

Cosmopolitan Cafe is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-herry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V. Elisabeth Daniel combines, like a Swiss

watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limher French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

Fifth Floor returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with hay and fingerling potatoes to poached Maine lobster with white corn and vermouth essence. (P.R., 10/99) 12 Fourth St (at Market), S.F. 348-1555. California, D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/

Fleur de Lys There's a definite midnight-atthe-oasis feel to this sophisticated and very

formal restaurant. For a sublime experience, order one of the multicourse prix fixe ineals, available in both omnivorous and vegetarian styles. (Staff) 777 Sutter (at Taylor), S.F. 673-779. French, D, \$\$\$, AE/DC/DISC/MC/V. **Grand Cafe** joins a spectacular setting and a French-California menu of understated ele-French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/9) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$\$, AE/MC/DS/DC/V. Kokkañ is an upscale but authentic taverna beamed ceiliust blazing firmlers, and

- beamed ceilings, hlazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sub lime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/

MacArthur Park still occupies a gorgeous brick cavern in the Barbary Coast, but the restaurant these days is more a neighborhood spot than a destination, and the emphasis seems to be on takeout. The slabs of baby back ribs are paradoxes of first-rate meat, anemic sauce, and overcooking. But the place is comfortable, and comfortably nostalgic. (P.R., 7/99) 607 Front (at Jackson), S.F. 781-5560. Barbecue, L/D, \$\$, AF/MC/V.

MoMo's San Francisco Grill The new American food at MoMo's is surprisingly excellent (if it's been a while since you've had macaroni and cheese, have it here, with cubes of Black Forest ham), and the interior decoration is opulent, with prairie-style furniture, wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.E. 227-8660. American, BR/L/D, \$\$, AE/MC/V.
Paragon has left behind its sports-bar, fratty
Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastro-nomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Pastis Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed re-finement to the lusty dishes of la France pro fonde. Hirogoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

Plouf Mussels 10 ways - need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impec-cably fresh and served in brimming bowl-fuls. Lots of outdoor seating reinforces the French-café feel. (S.R., 5/98) 40 Belden Place (at Bush), S.F. 986-6491. French, L/D, \$\$, AE/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility - tangy Viet namese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

listings

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving atten-tion. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$,

AEDCIMCIV.

Puccini & Panetti practically shouts festivity:
a bright, primary-colors decor (with an emphasis on yellow and blue), plenty of noise,
and solidly rendered Italian-American comfort food. Salads are especially nice—a caprese with red and gold tomatoes and soft
discs of mozzarella, a spinach number with
warmy balsamic descript—but the proces warm balsamic dressing — but the more heavy-duty items like veal piccata and cannealy-duty fterms like vear pictata and carrelloni with four cheeses hold up too. One exceptional dessert: a gelato chocolate sundae. (P.R., 8/00) 129 Ellis (at Cyril Magnin), S.F. 392-5500. Italian, L/D, \$, AE/MC/V. Red Herring brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass — a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$\$, AE/MC/V. Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistorey loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, ¢, AE/MC/V. Tommy Toy's Haute Cuisine Chinois is a cross between a steak house and The Last between a steak house and The Last Emperor. Lots of red and gold, plenty of photos of the owner shaking hands with luminaries. The food is rich and fatty and only occasionally good. Vegetarians beware: You will struggle here. (P.R., 3/99) 655 Montgomery (at Washington), S.F. 397-4888. Chinese, L/D, \$\$\$, AE/DC/DISC/MC/V. Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished

California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V. Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, ¢

North Beach, Chinatown

Black Cat won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Hearon's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V. **Da Flora** advertises Venetian specialties, but you won't find much in the way of seafood risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Dalla Torre Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/

Enrico's Sidewalk Cafe remains a classic seeand-be-seen part of the North Beach scene.

The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for ap-petizers and entrées. Khoresht bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolaty undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$,

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time rant, but it's well worth the staewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$\$. Moose's is famous for the Mooseburger --

an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Tavolino At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquette seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, \$, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cui-sine. From a goat-cheese soufflé with applefennel slaw to braised lamb shank with pancetta-scented white beans, the food fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Asiast Priscilla, Queen of the Desert meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy comes and goes (best bets: beel burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Azie Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine bites (including a febulous crab pot de grapme) to

(including a fabulous crab pot de crème) to such miraculous sauces as the tangerinecurry number that accompanies a batter-fried whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fu-sion, D, \$\$\$, AE/DC/MC/V.

Big Nate's Barbecue is pretty stark inside mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D,

Bizou Chef-owner Loretta Keller's
Provençal-influenced menu is big on flavor,
from a pissaladiere like flat bread topped
with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Le Charm is the perfect spot to settle into a padded banquette and order wine and lamb chops and lovely little crème caramels. (S.R., 2/98) 315 Fifth St. (at Folsom), S.F. 546-6128. French, L/D, \$\$, MC/V. Hawthorne Lane If you want to feel virtuously cultured and coddled at the same

ously cultured and coddled at the same time, take a spin through the galleries at SF-MOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, \$\$\$, MC/V. LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling

Continued on page 41



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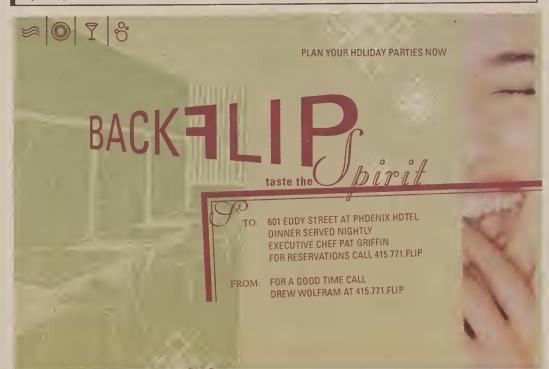
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Eat Here Now

From page 39

smokiness from the oven - a plate of porsmokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth 5t.), S.F. 495-5775. Mediterranean, L/D, \$\$\$. AE/MC/V. Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels

steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second 5t. (at Folsom), 5.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/D15C/MC/V.

Nob Hill, Russian Hill

Antica Trattoria Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the dessert world. (5.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, \$\$, DC/ AE/MC/V.

Bistro Zaré, Hoss Zaré's latest venture, fea-

tures a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola to a Creek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scent-ed with curry. (P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, \$\$, AE/MC/V.

Crustacean is famous for its roast Dunge ness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), 5.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glam-orously into martini glasses. 5 plendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (5.R., 3/97) 2237 Polk (at Green), 5.F. 474-4088. Califor-D, \$\$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (5taff) 2000 Hyde (at Union), 5.F. 346-0800. Tapas, D, \$\$, D15C/MC/V

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-in-fluenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), 5.F. 621-1994. Vegetarian, L/D, ¢, cash only.

Canto do Brasil The draw here is lusty yeo-

man cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Cough), 5.F. 673-9353. California, D, \$\$,

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat
— are unforgettable. (P.R., 11/98) 300 Crove
(at Franklin), 5.F. 861-5555. California, D,
\$\$\$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat and animal-free treats that will please both veggies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vege-tarian, D, \$\$, DC/MC/V.

paul K offers an eastern Mediterranean

menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R, 4/00) 199 Gough (at Oak), 5.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Stars subtly recombines old elements with new. The long bar is still there, as is a big chunk of the power elite, but the mood is more stylishly democratic than before. So is the food: from elegant salads to artfully perfumed grilled fish to that old standby the big burger, the menu achieves vivid effects with nimbleness and restraint. (P.R., 4/00) 55 Colden Gate (at Van Ness) 5.F. 861-5TAR5. California, L/D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. 5ervice can be erratic. (P.R., 7/99) 635 Polk (at Turk), 5.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Carta Restaurant and Bar The U.N. of restaurants - a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/D15C/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vivid-ness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R. 6/00) 1815 Market (at Cuerrero), 5.F. 552-4451, Peruvian, D. \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conserva-tive expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), 5.F. 863-5545. 5eafood, L/D, \$\$, AE/DC/D15C/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its Cerman cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), 5.F. 252-9289. German, BR/D, \$, AE/MC/V. Terra Brazilis Bistro The Brazilian menu

ranges from such traditional items as feijoa da (the black-bean stew) to tuna loin, skew-ered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, wel-coming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), 5.F. 241-1900. Brazil-ian, BR/D, §\$, AE/CB/DISC/MC/TM/V. Zuni The old standbys are reliable, though the famous burger could do with a bit le focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), 5.F. 282-8999.

Chinese, 1/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th 5t.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid yeal preparations. One of the best neighborhood Italian restaurants in town, (P.R. 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environ-ment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on part succession, with the gay grainfortain of both sides of the big plate-glass windows along Market 5treet. (P.R., 7/99) 2337 Market (at Castro), 5.F. 863-2583. American, BR/L/D, \$, MC/V.

Firefly One of the best of 5.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (5taff) 4288 24th 5t. (at Douglass), 5.F. 821-7652. American, D, \$\$, AE/MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th 5t. (at Diamond), 5.F. 437-6722. Italian, D, \$, MC/V.

Johnfrank The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), 5.F. 503-0333. American, D, \$\$,

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), 5.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Nirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (5.R., 6/98) 544 Castro (at 18th 5t.), 5.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them - are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), 5.F. 285-2257 Vegetarian, BR/D, \$, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, **Western Addition**

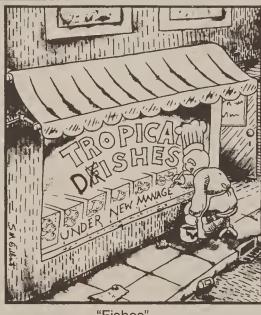
Alamo Square With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (5.R., 4/98) 803 Fillmore (at Grove), 5.F. 440-2828. Seafood, D, \$, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba hanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, ¢, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight 5treet scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, ¢, MC/V

Brother-In-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbe-

The Groaning Board



"Fishes"

Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), 5.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V. Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), 5.F. 566-3063. Fusion, D, \$\$, AE/

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Grandeho's Kamekyo Sushi Bar Always packed, Grandeho serves up excellent sushi along with a full Japanese menu. The speaiolig with a tun' japanese menut. The speciality rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (5taff) 943 Cole (near Carl), 5.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (5taff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, ⊄.

Metro Cafe brings the earthy chic of Paris's

11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, yeal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Red Sea Cafe offers fish and chips - but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepelike bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), 5.F. Eritrean, L/D, ¢, AE/MC/V. Storyville is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from

the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286¹/2 Mission (at 29th St.), 5.F. 641-8445. American, B/L, ¢.

Bistro E Europe is probably the only place in

town - and maybe the Bay Area you can sample the culinary flourishes of those European wanderers, the Cypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), 5.F. 469-5637. Hungarian/

Gypsy, BR/D, \$\$, cash only.

Bitterroot resembles an Old West saloon
(minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), 5.F. 626-5523. American, B/LJ \$, MC/V

Bombay Ice Cream and Chaat You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat -cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), 5.F. 431-1103. Indian takeout, L/D, ¢ Bruno's retains an alluring 1940s feel - lots of red leather booths, dim lighting, a discreet hush - but the food is now higherend California-Italian, best when simple Killer bombolini (fresh doughnuts). (P.R. 8/00) 2389 Mission (at 20th 5t.), S.F. 648-7701. Cal-Ital, D, \$\$, AE/MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (5taff) 807 Valencia (at 19th 5t.), S.F. 824-3494. Ameri-

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. 5panish, D, \$, AE/DC/MC/V.

Cafe Rico brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, \$, AE/DC/MC/V. Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and









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basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty god-damn weak. (D.L., 6/98) 300 Precita, S.E. 285-6005. Italian, L/D, \$, AE/MC/V. **Delfina** If you like your restaurants loud. you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V. Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy atio under transparent pavilions, is pow fully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

42° still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325 California/Mediterranean, L/D, \$\$, AE/DC/

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$. DC/MC/V

Herbivore: The Earthly Grill is adorned in the immaculate-architect style: angular blondwood surfaces and precise cubbyholes abound. Lasagna with tofu ricotta gave hardly a clue that it was cheeseless, and the pesto-toast appetizer was annazingly rich. (E.S., 3/97) 983 Valencia (at 21st St.), S.F. 826-5657. Vegetarian, L/D, \$, MC/V. Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699.

American, L/D, \$, MC/V.

Just for You My favorite Potrero Hill holein-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisianic tint to them. The best way to break your fast here is with the crab cakes (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, ¢.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food mostly tasty, honest renditions of meat and potatoes - has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (PR., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in lowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$,

Mi Lindo Perù dishes up mom-style cooking. Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V. Mission Villa is the oldest Mexican restaurant in San Francisco. It's 90 years old, but it has a menu with interesting new dishes to complement the standard traditional fare. (D.L., 11/96) 2391 Mission (at 20th St.), S.F. 826-0454. Mexican, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$,

NeO The all-white decor is a bit odd, if soothing, but it does provide a clean backdrop for the kitchen's clarion flavors. Virtu-ally every dish delivers the goods, from gnocchi dressed with rabbit Bolognese sauce to braised pork shank nestled in mashed potatoes with a simple pan-deglazed jus. (P.R., 12/99) 1007 Guerrero (at 22nd St.), S.E. 643-3119. American, D, \$\$, MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, ¢,

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

Pancho Villa The best word for this 16th Street taquería is big, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican,

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, ¢, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace
— a how to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$,

Scenic India Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot (Staff) 532 Valencia (at 16th St.), S.F. 621-Indian, D, \$, AE/DC/DISC/MC/V Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Viet-namese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an un-believably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonan-za for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Taqueria Can-Cun serves up one of the bestveggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, ¢.

3Ring fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueber-ry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, \$\$,

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V. Universal Cafe As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a Cali-Ital menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crusted house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, \$\$, AE/MC/V. La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affection ate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$,

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chick-en fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a defi-nite Cabaret edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D,

Watergate is beautifully appointed, in but-tery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Marina, Pacific Heights

Aram's In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phyllo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$.

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V. Bistro Aix is more California than Carcassonne. Thin-crust pizzas, good salads, ten-der grilled lamb, crackling-skinned roast chicken, pillowy garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AF/DC/MC/V

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff
— croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044.
French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French sauce-fest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V. Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, ¢,

1. The pre-Corpus Christi crowd convenes at Cafe 180 2. Lamb chops braised with sausage, anchovies, and champagne vinegar

3. James Ormsby: he's baaack

4. Hello to the Gondola

5. Orzo cooked in chicken stock, tossed with butter and Parmesan

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun fa-vorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$,

Greens is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restau-rants. The food is precise and hearty, the desserts all-American fantasies, the ambi-ence a lovely balance hetween old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/

MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, S. MC/V. visadero), S.F. 409-7111. Greek, D. S. MC/N. Plump Jack Cafe if you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make PlumpJack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Fillmore). bert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Rosti Getting half a chicken along with roasted potatoes and an assortment of veg-etables for \$7.95 in the Marina is cause for celebration in itself. Lots of antipasti, remarkably delicate homemade pastas, and good grills. (S.R., 2/97) 2060 Chestnut (at Steiner), S.F. 929-9300. Italian, L/D, \$, AE/

Saji Japanese Cuisine It would a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916
Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.
Takara moves its high-quality Japanese

food quickly, so if you need to catch a flick at the nearby AMC Kahuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheese-burger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/

Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715

Union (at Gough), S.F 441-2111. Italian, L/D, \$, AE/MC/V.

D. \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the lood's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.E. 345-8088. Asian, L/D, ♥, MC/V.

Zinzino is an elegant addition to the restaurant heavy Marina, with a spuppy decor-

rant heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu olfers blistery-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could he the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken (P.R., 10/98) 1 West Portal (at Ulloa), S.F.

665-9900. Italian, BR/L/D, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vihrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V. Einstein's Cafe is a colorfully quirky spot Einstein's Cafe is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade hread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (hetween Judah and Irving), S.E. 665-4840. American, L/D, c.

Hotei is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the founda-tion around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irying). 753-6045. Japanese, L/D, ¢, AE/DC/MC/V.

House on Ninth An intimate, low-ceilinged House on Ninth An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme hest here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that his happens to serve

hood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Organica This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S. F. 665-6519. Vegetarian, L/D, S. AE/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could proba-bly thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.E. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/

Pomelo The chefs in this itsy-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-

6175. Noodles, L/D, \$, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites —

spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Tennessee Grill could as easily he called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave), S.F. 664-

Yum Yum Fish is basically a fish store; three or four little tables with fish-print table-cloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, ¢

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. (P.R., Z/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V. Angkor Wat is an award-winning Cambodian restaurant. It's a great place, with megafriendly service, fancy-pants atmosphere, relatively cheap prices, and great food. (D.L., 10/94) 4217 Geary (at Sixth Ave.), S.F. 221-7887. Cambodian, L/D, \$, AE/MC/V.

Biru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balhoa. Excellent sushi with sly touches — a hoa. Excellent sushi with sly fouches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D. S., MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kent-up. 1970s style-

ting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D. \$, MC/V.

Chapeau! serves some of the best food in the stire.

city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.E. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled lish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V. Clémentine offers comfortable sophistica-tion at a fair price. The pain perdu — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking, (P.R. 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V. **Dong Hue** serves a Vietnamese menu untouched by California faddishness. Plenty of

touched by California faddishness. Pienty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, ¢, MC/V.

Kitaro This Japanese restaurant, unlike many

others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japan-ese, L/D, ¢, MC/V.

Mai's Restaurant On the basis of the hotand-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, ¢, AE/DC/

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L.,

Continued on page 44





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... Best of all, it's innovation that springs from the heart." -Paul Redinger, SF Bay Guardian

... Real fusion ignites on the tongue, and each bite satisfies in a way you haven't experienced before." -Patricia Unterman, SF Examiner

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listings

Eat Here Now

From page 43

4/99) 4348 California (at Sixth Ave.), S.E. 386-3896. Burmese, L/D, ¢, MC/V. Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balhoa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V. Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, ¢.

Pacific Cafe serves simple, reliable seafood

in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psyopened. Lots of dark wood and fainty psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deploy ment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, S, AE/DC/MC/V. Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tolu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, I./D, S, AE/DC/MC/V. Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V. Traktir serves as a kind of town hall for the ocal Russian community, hut the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-

Bayview, Hunters Point, and south

9800. Russian, D, \$, MC/V.

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic down-town South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423¹/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, ¢. Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, ¢, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want a lot, or a whole honkin-duty lot — and it includes shell-and-all crah chunks, boneand-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, ¢.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, ¢.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candle-stick. Not counting the 18 special combos

for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St at Palou), S.F. 822-1818. Chinese, L/D, ¢. Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €. Yogurt Expressions The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and hreakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, ¢.
Young's Cafe A restaurant full of cheap, big.

decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, ¢.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, 1), \$ MC/V. Bathroom not wheelchair accessible Anna's is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, 1/D, ¢, AE/DC/MC/V.

Bohhy's Backdoor Calun BBO has some of the hest and cheapest barbecue in the Bay Area. And as good as the BBQ is, the hest thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 Sar Pablo, Richmond. (510) 232-9299. Barbe-

Cafe de la Paz Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas corn pancases, garnathas de polio, arepas, fried plantain, jalapeño cornbread, Ecuado-ran stuffed potato cakes, grilled prawns, de-licious black heans, and heavenly blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/ L/D. \$. AE/MC/V.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Cesar You'll be tempted to nibble for hours from Chez Panisse-related Cesar's Spanishinspired tapas - unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-213. Japanese Vegetarian, D, \$, MC/V Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparaion: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; up-

stairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shat-

tuck (at Cedar), Berk. Café, (510) 548-5049

L/D, \$\$; restaurant, (510) 548-5525, \$\$\$;

California, AE/DC/DISC/MC/V. Christopher's Café on Solano Stylishly exe cuted fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presenta-tions. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, heef, veggie, and prawn fajitas are the siz-zling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchi-ladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Alhany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern nı, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/
Kosher, L/D, \$, AE/DC/MC/V.

La. Bayou serves up an astounding array of authentic selves Orlegas studies, including

authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catlish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €−S, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an a la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D. \$\$, AE/DC/MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, arry decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamh, pork, and heef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$,

Minokichi Such dishes as zosui (rice por ridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese,

La Note Unique egg dishes and pancakes, big luncheon salads, fancy haguette sand-wiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/ BR/L, \$\$, AE/MC/V. Rest rooms not wheelhair accessible.

Rivoli is a near perfect balance of the neigh-borhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R.) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pahlo Ave. (at Buchanan), Berk (510) 558-0494. American, B/L, €, no credit cards.

Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risot-to and seared sea bass, and any meal that starts with a great Caesar salad is headed in



listings

the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DISC/MC/V. Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \mathfrak{q} -\$,

AE/DC/DISC/MC/V.

Your Place If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai

forever. Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267–71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties
— potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, 4. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/ Mediterranean, L/D, \$\$, AE/MC/V the fried Dungeness crab, the marinated "or-ange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, ¢, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas, (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, ⊄, MC/V.

Gerardo's Mexican Restaurant offers all the expected taquería fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, ¢-\$.

Giglio combines a lively yet intimate café atmosphere with moderately priced thincrust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/ MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramhle, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American,

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00)

4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/ D. \$-\$\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering break-fasts, lunches, and dinners that fall some-Tasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middle-brow gournet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto heans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Cafe's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu—the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, ¢.

Restaurante Doña Tomas offers upscale versions of enchiladas (wild mushroom, zuc-chini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican,

Rockridge Cafe offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at For-est), Oakl. (510) 653-1567. American, B/L/ D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs).
(D.R., 1/98) 5299 College (at Bryant), Oakl.
(510) 655-2869. Italian, D, \$\$, MC/V.
Sophie's offers a limited, occasionally

changing menu of nouvelle French-in-spired dishes, from pork tenderloin and spired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadil-

take-out) burritos and tacos and quesadil-las. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, ¢, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Tropix After a hunk of warm cornhread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw; curried vegetables and fat shrimp piled up over meltingly ripe papaya, (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444, Caribbean, L/D, \$, AE/DC/MC/V, Patio not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the delivered by the control of the delivered by the delivered by the control of the delivered by the delivere

or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161 American, L/D, ¢, DC/V/MC. *











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48 Holiday Film

> 57 Theater

58 Music

61 Nervous Breakthrough

61 Sound Effects

> 62 Grooves

65 Full Circle

hursday night there's a velvet rope around the downtown Levi's store, a three-floor hall of S.F.-born consumerism and the (sort of, in spirit) birthplace of the jean. It's the church of the American look, as it were — and a fitting place for the S.F. stop on the four-city exhibition and release party for *Surface magazine's third annual Avant Guardian project. A San Francisco-based "lifestyle" magazine that admits in its press kit that it's geared toward the more creative and independent young urban professional, *Surface throws tonight's party to mark the end of this year's grassroots talent hunt for 40 of today's most promising, till-now-unpublished American fashion photographers. (Turns out that some rich people are actually cool enough to sponsor the underdog every now and then.)

Inside the building, past a pile of this month's issue of the superslick fashion rag and past some striking eight-by-eight-foot images taken by the Avant Guardian winners, innocuous electronica rumbles through the circular interior. Spiral staircases and industrial elevators swoosh past ratty jeans and T-shirts and denim skirts strung up on clotheslines. Partygoers manipulate the digital periscopes that allow Levi's customers to spy on different parts of the store. The Beautiful People swarm around six open bars; clouds of women's perfume wrestle one another in the climate-

Eager to finally hear San Francisco's own drum 'n' bass maven DJ Siren blast out a set on the turntables, we learn that they've already made her tone her music way, way down apparently, though her stellar reputation and "underground" status afford the party a bit more prestige, her actual music (hard, hard, hard) was disturbing the attendees. More prizewinning eight-by-eight-foot images adorn the walls inside - exquisite photographs with sharp contrasts of color, texture, and form; vivid hues and excellent, innovative compositions - but most feature models so wraithlike it makes one wonder if bloodletting is back in style.

Aside from a few standouts, most of the partygoers here are decked in standard New York Black, but they (and we) all crane our necks to look for the fashionistas who pepper the crowd like peacocks. A beautifully

funky raver couple (dreadlocks, platforms, head wraps, anime clothes, mixed-bag colors and textures, lip piercings, metal flake) walks by and catches everyone staring. A glittery, glittery Japanese boy with spiky hair preens for cameras both pedestrian and expensive, a wordless performance on the subject of fabulizing a

200

*Surface: Hip fashionistas promote emerging photographers to yuppies (the good kind).

boringly blue-collar dungaree ensemble with some rhinestones, a Bedazzler, My Hank calls another Hank Daddy: and an attitude. People His Hankness the Third holds court at take pictures of his stunthe Covered Wagon Saloon. ning costume and keep taking pictures. They take pictures of everyone at the party. They even take pictures of us. I guess photographers never stop working either.

And yea, it came to pass that the ghost of Hank Williams came down, and he did visit his son. And he said unto him, "Bocephus, you are young country. Since thou wilst not cast off thy facial hair or curb thine habit of pandering to the jingoistic lowest common denominator, thou must sacrifice thy first-born son unto me, so that I may ascend from my penthouse apartment in Hell and inhabit his mortal coil. And lo, I say unto thee, Bocephus, that ye must use my royalties to finance my reincarnation, so that my honkytonking legacy may live on, insomuch as whatsoever club or dive I might play in, my ghost may have all the amenities

Yes, to our joy and amazement, not only has he humored us by covering his paw-paw's songs for us young'uns but he also sounds, talks, sings, and even yodels just like his grandaddy. It's kind of incredible. It's almost as if we were trapped in a Bizarro World roadside honky-tonk in Texas circa 1950, where all the rebellious teenagers don't yet know what guitar distortion is but have already discovered piercing and tattooing. "God bless your grandaddy!" one fan screams at the front. "Yeah, man," Hank III says in perfect Hank One drawl, "the one and only. There'll never be another like him, l tell you what."

of a giant tour bus. Yea, it has come to pass that my immortal and charmingly rebellious itch has beseeched me to scratch it once again, and so I must arise unto the people and see what this "punk rock" thing is all about. P.S. Do this unto me also, lo and yea and whatnot, insomuch that I'm ready to get into some more trouble and party till I puke again. Amen.

For Thursday night's Hank Williams III show at the Covered Wagon Saloon, I and mine choose to go in blind. We've neither heard his music nor heard about his shows nor researched him at all - we've decided in this case it's better to be surprised. We only know that Hank One is the best country singer of all time, and that Bocephus spawned, and that certain genes skip a generation.

Inside the jam-packed saloon, a mix of heshers, billies, punks, and bemused-to-startled-to-disgusted old cowboys belly up to the bar and wait to see the dirty-white-boy lineage come correct. A fantastic array of expensive gear and LED displays shines and twinkles silently from the stage. One sticker on a Mesa Boogie

head says "Somebody Dose Me."

After two hard-hitting metal bands work the crowd over, the audience bolts forward and packs in, and His Hankness appears with total country band, fiddle and all. He begins the set singing about "hillbilly wine," then cranks out "Move It on Over," then "Lonesome Blues," and on and on.

come off, the familiar squall of introductory feedback screeches from the band's electric guitars, and they open the second set with a cover of the Damned's "New Rose." Then three Misfits songs in a row. Then some original metal songs — not great metal, in fact it's the simplest and most obvious of lyrics and rhymes, but it's metal nevertheless. Ah, the old bait-and-switch routine. Every single old person in the Covered Wagon leaves. The bald-on-top, mullet-inback fiddler fiddles away in devil horns and spectacles. Kin aside, to do 45 minutes of Hank Williams and band, then 45 minutes of (real and ripped-off) Glenn Danzig and band displays a rare versatility.

I crawl through the coat check win-

dow and jockey for position to see the

man whom the crush of people in hats hides from me: a flattened, not

properly but still beguilingly shaped cowboy hat (shit, he sounds just like

him), leather pants with wallet chains

and laces up the side and hot rod

flames on them (I mean exactly like

It's also very important to note that

shaved-on-the-sides midback monk

ing every inch of the ponytail. His

"look" is a perfectly horrible combi-

hair-metal cheesiness and menacing

big-city hot rod punk rock. Just as

clueless and as clued-in as his fans

cause his face looks just like his

From my perch I stare agape, be-

grandaddy's, too. But his grandaddy

died when Bocephus was a tot ... so

it's arguable, if not entirely obvious,

that Hank III has just cultivated his

natural-grown vocal cords to play up

the family connection to further his

own career. There's a renegade damn-

you-daddy-sir element, but there's a

Natalie-Cole-dueting-over-her-dead-

dad's-hits-for-cash element too. An-

other white man using his last name

to get ahead, but as long as one is not

running for president, it's fair game.

Everybody's got a shtick. "Cocaine!"

Hank III screams in between songs,

After a break, the cowboy hats

apropos of nothing.

would like him to be.

nation of suburban-guitar-store-clerk

mullet with black rubber bands secur-

he has the worst haircut ever: a

him), and a sleeveless Misfits T-shirt.

But then Hank III plays for too long, and the crowd thins, and the music goes from charming to boring to grating. Hank III plugs his new CD, which is aptly titled This Ain't Country. "We're like Jekyll and Hyde," he says, incongruously speaking like a country gentleman while posturing like an angry-at-the-world punk. "We like to get pissed off and all that fun shit."

Country music, punk rock, and metal constitute the undisputed musical trinity of the white underclass, and Hank III's got all three covered. For this genetically blessed boy, rebellion is a credo as well as a birthright, and that's why even though his metal songs are not mind-blowing, he's magic anyway. The house lights come on as he's still sweating, screaming, growling, and playing his heart out. He doesn't want to stop. Though he's got to yodel like an angel again tomorrow, he's still shouting at the devil tonight. Grandaddy would be proud. .

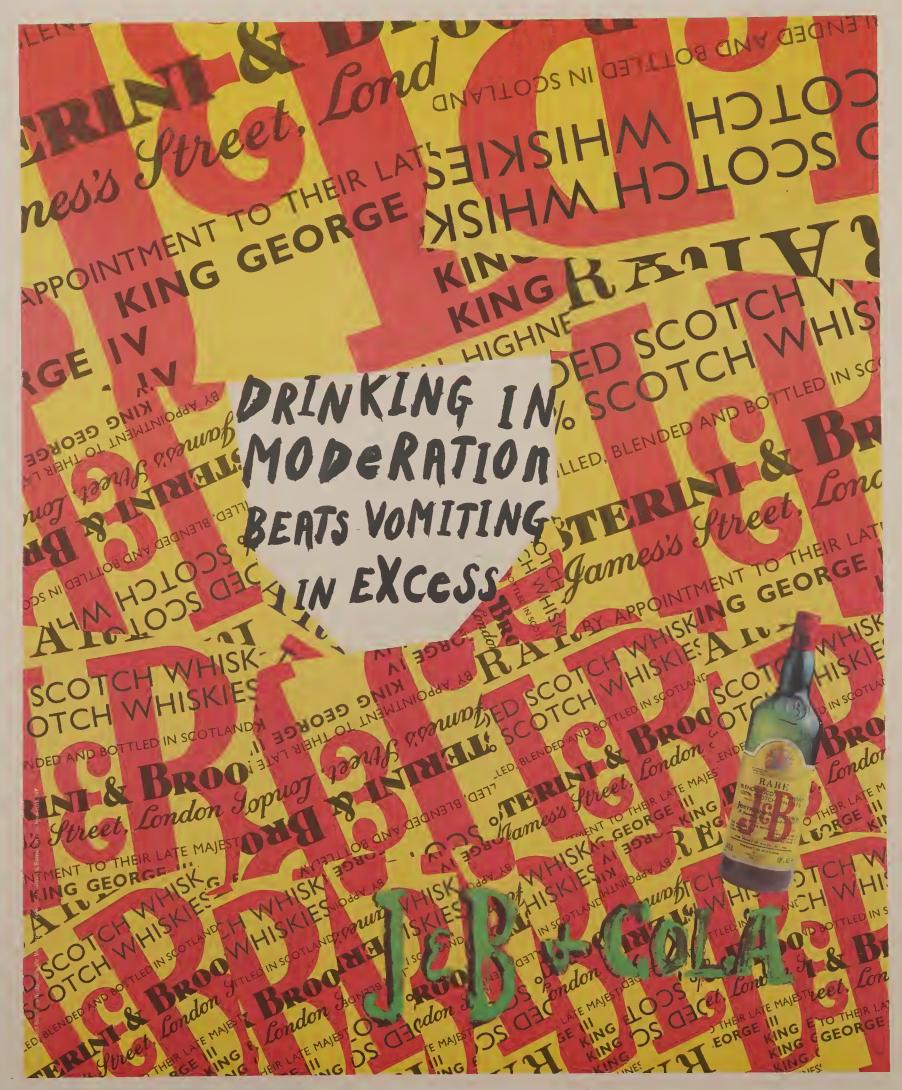
1. Ten-piece Delgados, strings included, at Bottom of the Hill Fri/17

2. Bratmobile at Bottom of the Hill Thurs/16

3. The Hell Screens, as read by Alvin Lu, City Lights, Thurs/16

4. Eardrum-bursting Lost Goats set at Bottom of the Hill Mon/13

5. Asleep at the Wheel, Comin' Right at Ya/Texas Gold





Spoiler

Unbreakable's secret identity — exposed! By Alvin Lu

n the glittering city of media, comic books are the entrenched urban blight, the downward market spiral no amount of cybernetic urban renewal seems able to salvage — Scott McCloud and the desperate hope of Internet delivery notwithstanding. While the media horde flings itself over the cliff chasing the future, comics recede like a dream. Comics are America's ongoing silent disaster: capital flow is drying up, industry leadership grows increasingly incompetent and exploitative, and the voiceless and invisible denizens of this backwater turn to cannibalizing

Naturally, then, this ghetto situation has made comics, in the eyes of insatiable fashion, the next cool neighborhood. For the most part, the beleaguered inhabitants, desperate for change, have welcomed the shiny new people. The mainstream success of Chris Ware's Jimmy Corrigan might suggest that the key to escaping from the sequential-art deathtrap may lie in the strength of the medium itself, but the X-Men movie is a more typical scenario. While X-Men made a ton of dough and introduced the concept of superpowered mutants to those who might not have ever cared (but aren't they glad now that they do), satanic financial deals and general cluelessness have left comics themselves in the same state of banana-republic isolation, aesthetic bankruptcy, and financial shambles they've been in for years now.

Unbreakable takes the cultural stripmining further. Not that you'd know it without seeing it, though, because this "suspense thriller" won't even let on in polite company that it's really about superheroes and comic books. All right, don't freak out.

Marketing aside, the film does reveal itself early on, though it's a little difficult to know what to make of the cryptic stats about comics that open the movie. Is this "viewer discretion advised"? Was this reel for the studio marketing department mistakenly sent out to a press screening? As the film unfolds in its mysterious way, it turns out that it was meant as an ominous warning: the numbers about the number of comic collectors — and the hair-raising number of comics they collect - let the innocent know that this shit is real, there actually are people like this.

Right.

In this utterly nutty movie, race-class allegory is transferred onto the relationship between fanboy and superhero — a canny if shockingly outlandish concept - as helpless Elijah (Samuel L. Jackson) pins his vain hopes on "unbreakable," and at first uncomprehending, David (Bruce Willis).

That's about all you need to know. There is a kid in the movie, who's also banking on Dad David really heing a superhero, and a wife, who's not.

Director M. Night Shyamalan, who came to prominence with The Sixth Sense, is an engaging talent - one wonders if he'll be able to ride out the Hollywood beast. Here, his teasing, elliptical sense of narrative keeps things intriguing for a good half of the movie. In a series of nice moves, character motivations tend to come after the fact; for instance, we don't really put together the source of the couple's marital troubles, hinted at in the first scene, until we're well into the middle of the film.

Things fall apart once Shyamalan's forced to show his hand, though. But why does he have to show his hand? The logical resolution of this premise would have been to keep things in a state of suspicion of the absurd. Instead David must confront the possibility that he might be ... a superhero.

The subsequent, intolerable journey into "comic book land" shouldn't be blamed on comics, though it does serve as a demonstration of why comics remain stigmatized in this country. Directors like Shyamalan, for all their apparent affection for comics, are too much filmmakers — and there's a lot of "film," as in film school, going on here - to understand that insane things like superheroes work in comics because of the form of comics, not because guys who dress up in hoods and capes and go around saving families from serial killers are anything anybody wants to get mixed up with.

Comics are a medium, not a genre. Unbreakable's ultimate submission to a ridiculous genre makes it as dumb as the stuff it pretentiously tries to rise

'Unbreakable' opens Wed/22 at Bay Area theaters. See Movie Clock, page 106, for show times

MultipleX-mas

To hell and back with the holiday film. By Cheryl Eddy

'll never forget Christmas 1998, when the family and I made our traditional trek to the cineplex. The film? Patch Adams. A day that had started off delightfully, with a new Elvis calendar and several new pairs of socks under the tree, soon deteriorated into a cloying, sentimental nightmare. This year, like every year, there's a crapload of new movies funneling directly into a theater near you; your sanity's at stake, so weigh the hype and proceed with caution.

Two of this year's hest bets -Crouching Tiger, Hidden Dragon and Nowhere to Hide — come not from Hollywood but from the Far East. Ang Lee's action-melodrama-adventure Dragon raked in the praise on the festival circuit, snagging the People's Choice Award at the Toronto fest. Word is, Yuen Wo-Ping's martial-arts choreography is fantastic (eclipsing even his work on The Matrix), the acting by Chow Yun Fat and Michelle Yeoh is top-notch, and the screenplay is well written to boot.

America needs an ass-kicking movie set in ancient China, where ass-kicking was born. You think Drew Barrymore made up all those fancy moves in Charlie's Angels?

Myung-se Lee's style-crazy Nowhere to Hide received an eye-blink mention in Entertainment Weekly's holiday preview, but it's so much more than a "Korean actioner" about a cop and a drug dealer. If you missed it at the San Francisco International Film Festival, be sure to catch it this time around for Joong-Hoon Park's brilliant turn as the galumphing Detective Woo and a brutal murder scene impeccably timed to the Bee Gees' "Holiday."

The best thing about Dracula 2000 is that it's getting heavily, name-droppingly promoted as Wes Craven Presents Dracula 2000 - though it's actually directed by Craven's editor, Patrick Lussier. Here's one you don't need a preview for, as invariably it'll end up being about an undead guy who runs around biting women's



necks. Ho-hum. Seen it all before, and the cast — including aging pop star Vitamin C — doesn't make this version of the familiar tale much more appealing. 'Course, there are some of us who'll watch anything with the word "Dracula" in the title, and I liked Invisible Man 2000 (oops, I mean Hollow Man), so there may be hope for D2K yet.

Forget Michael Clarke Duncan. Tom "Midas" Hanks is the only reason why ultralong, magical-mouse-as-acostar The Green Mile made piles of money and got a Best Picture nomination. But is the world really crying out for Cast Away? Survivor was a hit, sure, but that was because everyone loves to watch people on television getting into fights. One guy alone on an island getting skinnier and hairier as the movie progresses? The giant spider episode of Gilligan's Island had

more potential for dramatic tension.

Well, they finally went and rolled the zillion-sided die and made a feature out of *Dungeons and Dragons*. Too bad anyone who might care is too busy downloading the latest trailer for The Lord of the Rings.

Caught a look at some preview footage of Vertical Limit, the mountain-climbing rescue adventure that dares to ask, can Chris O'Donnell lose the Dockers and become an Action Hero? Formerly interesting actor Robin Tunney adds to her big-budget woman-in-peril résumé (see also End of Days) by playing O'Donnell's trapped-on-a-mountaintop sis. Cinematic avalanches are pretty cool as a rule, but wouldn't you rather rent Alive and see an avalanche and people eating each other? I thought so.

Miss Congeniality is one of those



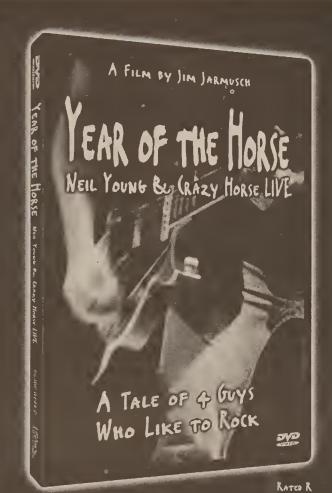
pictures where a glam movie star (Sandra Bullock, hoping nobody's seen her other makeover flick, Love Potion No. 9) stretches her chops and plays an "unattractive" character. This one is somewhat intriguing: Bullock is an (unattractive) FBl agent who goes undercover as (judging from photos) Miss New Jersey. William Shatner takes a break from shilling to play the beauty pageant's host. Could

Even more interesting: the Coen brothers' latest, O Brother, Where Art Thou?, which is both a Mississippiin-the-'30s version of The Odyssey and the film the Joel McCrea character in Sullivan's Travels was dying to make. Stars George Clooney and John "nobody fucks with the Jesus" Turturro get to sing and flail around in prison stripes.

The presence of Katie Holmes shouldn't harm The Gift, Sam Raimi's latest. Sam, we'll forgive you for For Love of the Game, and Billy Bob Thornton (who cowrote), we'll forgive you for taking Angelina Jolie off the market, if this one is as good as it sounds. Cate Blanchett headlines as a Southern woman who uses her psychic powers to help find a missing girl, played by Holmes. Greg Kinnear, Keanu Reeves, and Hilary Swank costar. Another director of

Continued on page 51





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couple of leagues deep into New York's train tunnels, sharing dinner with rats and showering with drainpipe runoff, the last thing on most people's minds – getting to the movies — was an unpoppable thought bubble for temporary tunneler Marc Singer. He was trying to make a movie with a mostly homeless crew from those same New York tunnels, and all 10 of the undergrounders went to see, oddly, Hoop Dreams. His neighbors had gettingaboveground-and-seeing-daylightthrough-your-window dreams as opposed to NBA ones, and they were hoping to realize those dreams through the even lower-odds proposition of documentary filmmaking. "I didn't love it," says Singer of the narrated basketball doc, "but it made it."

The stranger thing is that so did Dark Days. The Sundance award winner wasn't necessarily meant to propel its cast into film stardom; the process was supposed to just give them all a sense of purpose, which, from the looks of the film, wasn't really lacking before. Singer, who lived what he calls his own "dream" of being homeless (a

word he doesn't actually use to describe himself since he always had a couch he could crash on) in the yearslong course of making this film, takes a novel approach to the "homeless movie": There is no pity involved, which means there is no patronizing involved. There is only a strange millennial party, way underground, that he and his crew bring us in on. Cued by the DJ Shadow soundtrack that seems to bounce only once the downbound tunneler of the opening sequence dives below sea level, the film stylishly breezes into the other Other America with its plus-one, to witness the rhythms of everyday life these people have built from construction scraps and Dumpster diving. It's squalor, in the best sense of the word wood-cube houses with shelves and pets and found color TVs and electric razors and clotheslines and cornbread and crack.

It's not like Singer glosses over what exactly brought his friends down there: many of them tell stories of families abandoned to the pipe, jobs lost, defeated/abusive/luckless pasts. But he doesn't leave it at that. They get to be

Tunnel of love

Marc Singer takes the underground on a ride. By Susan Gerhard

humans, and in a unique, and somehow until-nowundiscovered twist in the much traveled genre, they get to be entertaining ones. Ralph has built the primo cottage of lumber scraps, in which entrants must often take off their shoes. Henry cooks a three-course hot-plate meal as he discusses the finer points of buttermilk baking. Dee and Ralph argue about the Cupshe says her friend brought it back from a trip abroad; Ralph says it's

a McDonald's promo item — that Dee left sitting on the floor overnight, to the chagrin of the meticulous housekeeper. Tommy paints his interior and shows you around his "backyard," where his family of dogs gets its daily grub. And Tito mostly laughs as he takes the camera around on his day job, finding and selling from the aboveground Dumpsters. By most accounts they love the tunnel. You don't have to worry about police, thieves, and other kinds of predators: they're all too scared to visit. And as for the lightless, airless, trashstrewn, rat-infested conditions? "You'd be surprised what the human mind and the human body can adjust to," one man says.

This is Survivor, only without the annoying MC, and with a bad case of lice. Singer came to the underground out of curiosity. He grew up in London, the son of a middle-class father he admires for giving him free rein. He dropped out of school at 15, found too many of the right drugs, and eventually moved to Florida, where a friend convinced him American high school was "just like the movies" and he'd have a great time. After modeling in

Miami, he got a gig in New York, which took him into the proximity of the underground. He was only 20 and untrained behind the camera when he

It's six years later, and he's an indiefilm celebrity at 26. But this is one Sundance story that takes credit carddreamer clichés to hyperbolic levels. Singer didn't just do the middle-class max-out-the-Visa thing; he gave up his telephone, bed, and home and used charm to borrow thousands of dollars' worth of expensive camera equipment to film underground with a completely novice crew. Someone gave him the sage advice to film in black and white, where his lighting mistakes would look arty; the ploy worked completely. He was helped by a crew of seasoned electricians, though: the tunnelers, particularly Henry, knew their way around New York's power grid, and they were able to wire 50 blocks' worth for filming. Singer edited for years after they finished filming, and he ended up collaborating with DJ Shadow for the moody soundtrack via the same kind of determined serendipity — from an airport in Chicago, awaiting their transfer, they were somehow able to arrange a special screening for Shadow at Coppola's viewing room here in San Francisco - that had fueled the rest of the project.

He famously says he watched no docs other than what you see on the Discovery Channel before starting, but on deeper inquiry it turns out he'd educated himself thoroughly in the sixyear filmmaking process. He now counts the Maysles brothers, D.A. Pennebaker, and Eleanor Coppola as his mentors. The Maysleses' Salesman, which did the same thing for Bible sellers that Dark Days does for Dumpster divers, is one of his all-time favorite films. He met Albert Mavsles some time in the past couple years.

But where the Maysleses created subjective portraits that caught an unchanging moment in time, and 30 years later feel as poignant, Singer's film switches gears three-fourths of the way through to create a more to-theminute reality-TV-feeling drama (and don't read to the end of the sentence if you want to be surprised), in which his homeless friends — through a fight that pits Amtrak bureaucracy against New York homeless advocates — are awarded housing in the aboveground world. He could have saved that information for the end credits, but in choosing to make it the story of the film, Singer lets a too-obvious plot take over where the subtle, and, I felt, more profound art of everyday underground life was more than mesmerizing.

Singer, I'm sure, feels strongly about that story line: He, maybe outrageously, promised the undergrounders that he'd get them out, whether through the movie or other means. And while it makes him a better person, I'm not sure it makes a better film.

It is a triumphant one, though, in almost every sense of the word. His tunnel crew is now scattered all across the States, doing things like working on fishing boats and in restaurants, some of them living with their onceabandoned families, and all of them in their own homes, decorating with purchased goods. Singer, who is arranging to see his crew in whatever cities he can get to on this film press tour, says his creditors are still bugging him, and laughs. 🌣

'Dark Days' opens Fri/24, Lumiere, 1572 California, S.F. (415) 352-0810; UC Theatre, 2036 University, Berk. (510) 843-3456. It plays Fri/1, Rafael Film Center, 1118 Fourth St., San Rafael. (415) 454-1222. See Movie Clock, page 106, for show times.

Multiplex



note surfacing this winter is Gus Van Sant, who creeps from post-Psycho seclusion with Finding Forrester which, I'm sorry to report, looks more Good Will Hunting than My Own Private Idaho. Sean Connery plays an author who doesn't particularly want to be found, even by an aspiring writer played by a 16-yearold boy cast by Van Sant out of an open audition. Busta Rhymes costars. Though I miss the old Drugstore Cowboy-era Van Sant, a world where Connery and Rhymes are sharing marquee space is OK by me.

Rep house-wise, the local scene has some intriguing outside-themainstream programs planned. The Exploratorium has a kid-friendly



'Post-Holiday Film Series' (Dec. 26-31), with live-action and animated films, including "Bunny," Chris Wedges's 1999 Academy Awardwinning short that mixes computer animation and a song by Tom Waits. Plant your butt at the Castro Dec. 1-14 to catch all 10 parts of Krzysztof Kieslowski's The Oecaloque (also Dec. 15-28, UC Theatre. Berk.), a moody made-for-Polish-TV series that uses different characters and stories to explore each of the Ten Commandments. The Castro's Dec. 28 'New Year's Blow-Out on the SS Poseidon,' presented by Marc Huestis, looks to be a night to remember, with cast members from The Poseidon Adventure and other special guests making spirits bright. Artists' Television Access's weekly "Other Cinema" series hosts a night of new experimental works Dec. 16,

including J.X. Williams's enticingly titled 'Satan Claus.' Not to be missed: Dec. 14, catch Jim Jarmusch's Stranger than Paradise at the Red Vic; Dec. 21-23 and 25, Jean Cocteau's Beauty and the Beast at the Rafael Film Center; and at the Roxie, Dec. 29-Jan. 4, a brand-new 35mm print of Godard's Breathless.

But the best part about the end of 2000 is the inevitable rerelease of 2001: A Space Odyssey. Rumor has it this'll be out early next year. Experts insist that the only way to see Stanley Kubrick's masterpiece is on the big screen — so toss that video in the trash, open up your 2001 Elvis calendar, and start making plans. 💠

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Hurts so good

Philip Kaufman and Geoffrey Rush remake the Marquis. *By Cheryl Eddy*

he Marquis de Sade: evil corrupter, misunderstood genius, martyr for the cause of free speech, or perverted ne'er-do-well with a corroded yet still-beating heart? In Quills, Geoffrey Rush plays him as all of the above, and these disparate qualities, like the film itself, flow seamlessly to create an entity that is believably complex. The carefully crafted movie version of Doug Wright's play (Wright also wrote the screenplay) directed by Philip Kaufman (The Unbearable Lightness of Being, Henry and June), takes liberties with some facts, but Quills is not intended as a biopic. It makes square one the Marquis - the man, the myth, the lech and spirals outward, exploring how one rather extraordinary person affects the lives of those who, out of curiosity or revulsion, are drawn to his writings and subsequently become entangled in the last years of his life.

And the Marquis's last years, the history books tell us, were spent detained in the progressive, relatively peaceful Charenton insane asylum under the care of one Abbé de Coulmier (in real life, a hunchback; here, dark and handsome Joaquin Phoenix). The Abbé's utopian world is rocked when a cranky Napoleon sends righteous bastard Dr. Royer-Collard (whose treatment of his patients and his child bride lurches unchecked into cruelty) to oversee the institution. That is to say, to prevent the Marquis from smuggling any more of his prose - with help from chambermaid Madeleine (Kate Winslet) - to his publisher. "This book is a profound insult to decent people everywhere," Royer-Collard (Michael Caine, in villain mode) fumes, fondling a copy of Justine; it's not long before a howling, protesting Marquis is stripped of his quills and ink. Though chicken bones and wine, and bloody fingers, do adequate stand-in work as writing instruments for a while, once the Marquis - who also loses the lavish furnishings that amend his cell, his privileges as director of the asylum's drama program, his clothing, even his ratty wig - is completely denied the ability to write, hell breaks loose for all the characters, not just the frustrated prisoner.

This being de Sade's story, Kaufman takes an appropriately sadistic approach:

plenty of visceral, Grand Guignol-ish flourishes here, with tongues yanked from mouths, necrophilia, shit smeared on walls, beheadings, burnings, and various other nasties; Kaufman's camera lingers lovingly when the blood spurts, and these scenes keep time with the rest of the film's bawdy, raucous, deliciously dirty tone. The Marquis speaks almost entirely in double entendres (Marquis: "Conversation, like certain portions of the anatomy, always runs more smoothly when lubricated") and over-the-top pronouncements (Madeleine: "They're burning your books!" Marquis: "That's what happens when you write such incendiary prose"), managing to keep his naughty sense of humor even at the bleakest moments. Rush creates his character in the image of de Sade's philosophy that the side of the self that is all impulse should not be restrained, and he's a volatile force: petulant, violent, and devilish, an unnerving mix of the childlike and the sinister.

The Marquis's prose feeds the imagination of his most innocent fan and ally, the virginal Madeleine, who's unsubtly posited as the film's moral compass. Without the fantasy world opened by his words, "I couldn't be such a good woman in life," she explains to the baffled Abbé, whose earnest intention to rehabilitate the author does not extend to embracing his stories. As far as Quills's subplots go, while the veeringinto-forbidden bond between Madeleine and the hunky priest takes precedence over Royer-Collard's struggle to contain his teenage wife, the most potent action radiates directly from de Sade. His relationship with Madeleine, his push-pull dealings with the Abbé, and his cheekily inappropriate reactions to Royer-Collard's barbarous schemes fester and boil, bubbling over onto everyone who comes into contact with him, most significantly his fellow inmates (who are portrayed, conflictingly, as both funny and dangerous). A disturbing, vicious climax bleakly underscores the dangerous side of unchecked urges, but Quills neither blames nor attempts to exonerate its controversial subject. Amid the tragedy, a surprisingly strong — and contemporary — statement about the importance of art and freedom of expression emerges. *





Beauty, the beast

Venus Beauty Institute shows its age. By Dennis Harvey

here's nothing more elemental to a culture than the gender dynamics it takes for granted and likewise, nothing more weird than regarding those same gender dynamics from the perspective of a cultural tourist. Romanticize it as you will, but the grass that looks greener almost always turns out to induce allergic fits when rolled on for longer than a quickie.

The unofficial ground zero for all things love-related, by global consensus — though just how it achieved this honor seems as suspect as our own current electoral results - France is supposed to know something the rest of the planet doesn't. This may be the greatest public relations scam ever. Certainly the French talk (and write, and sing, and so forth) about love more. But does sheer garrulousness make one nation more expert in matters of the heart than the next? Maybe it's just their bewilderment that's more highly evolved. Pouring salt on les blessés d'amour is Tonie Marshall's Venus Beauty Institute, a 1999 César Award magnet that on these shores may be more likely to collect turnip bouquets. What about this film struck a Gallic chord? Perhaps it is better not to know. After 110 minutes, the only conclusion you're likely to walk away with is sour indeed: can 50 million Frenchwomen really be so wrong?

Maybe yes, maybe no. It may be that Marshall, who's made three previous features (including one whose gist could be summarized as "My Father. the Cannibal"), knows more about movies than the noncelluloid life. Her parents are both fairly well-known actors (a bad sign), and she transitioned to directing after hitting the old "Sorry, too old" casting wall herself (uh-oh). No wonder Venus exudes a parfum at once bitter and Cinderellafresh; the happy-ending clinch that duly arrives here has seldom felt so inevitable yet so unconvincing.

At the titular Parisian salon, a primping parlor for the desperatelyseeking-mojo, age and dead flesh never quite get massaged away. Doing the kneading are several pretty needy cases: 40-year-old Angèle (fiftysomething Nathalie Baye); 30-ish Samantha (Mathilde Seigner, long-running Polanski nymph Emmanuelle's less perfectly engineered sib); a 20-yearold eyes-of-Bambi, body-of-Miss-January ingenue, Marie (Audrey Tautou); and formaldehyde-flavored, septuagenarian swinger-proprietress Nadine (Bulle Ogier, veteran muse to Buñuel, Rivette, and other wary voyeurs). Their clients comprise a roll call of Gallic screen sirens past, including Emmanuelle Riva (Hiroshima mon amour), Marie Rivière (A Winter's Tale), Edith Scob (Eyes Without a Face), Brigitte Rouan (Mon oncle d'Amérique), Marshall's own dear old mum Micheline Presle (Devil in the Flesh), even auteur Claire Denis (Beau travail). Is it directorial hostility, wistfulness, or just the Institute's fluorescent glare that finds them all looking so ... unmoisturizeable? The trampoline-taut facial planes of Catherine Deneuve and Isabelle Adjani might well pull a Dorian Gray just by entering the Institute's door, which itself sounds a mocking little harp glissando — like some mean fairy godmother's wand --- each time it's opened.

At first glance Venus's working glamazons raise the expectation that this will be an ensemble mantrapping exercise in the creepy-jolly tradition of The Greeks Had a Word for Them and How to Marry a Millionaire. But Marshall has something else in mind — at least I hope so.

As the principal predator here, illnamed Angèle careens like a wrecking ball through the historic ruins of love. We first see her attempting to cocoon a three-day mattress companion whose "Are you kidding?" reaction prompts his being heckled all the way to the train platform. Carnal aggression is one thing; Angèle aggressively pursues any human tripod that won't want her five minutes later. She's got an ongoing semithing with facially disfigured Jacques (Jacques Bonnaffé), the sort of sensitive type inclined toward helpful comments like, "You've got a tiny, sad face and a flat ass." Meanwhile, she's appalled by the inexplicable adoration of Antoine (Samuel Le Bihan), a gorgeous young minor saint who follows her around, pleading she accept some unconditional love.

This being the one transaction here that doesn't feel like a subdivision of the world's oldest kind, it's a "No sale," of course — Angèle has her standards, for god's sake until perfunctory clinch time arrives. Elsewhere in the City of Love, Marie finds happiness Anna Nicole Smith-style with a wealthy droolcup; insufficiently waiflike Samantha (noted in the press kit as "cherubic" — what, is she three pounds overweight?) tries suicide on for size; and Mme. Nadine champagnetoasts her own grotesquerie with a leopard-patterned iron glove. Yet love triumphs. Dunno about France, but in my personal space, they can hear you scream.

Slick; chatty, and very whatever as far as plot goes, Venus Beauty Institute is a deluxe treatment that, if nothing else, will leave you looking two hours older. It's a romantic comedy from the country that gave us surrealism — which just might look sexy after a few cognacs, too. .

'Venus Beauty Institute' opens Fri/24 in the Bay Area. See Movie Clock, page 106, for show times.





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Teen killers

... on roller skates invade Yerba Buena Center for the Arts! By Johnny Ray Huston

"Over the past few years, we have seen the rise of a new class of teen-targeted films - referred to by some as teensploitation movies — which has engaged producers and directors in a conspicuous contest to see who can be more violent, more sexually provocative, and generally more perverse to attract youth audiences.

ou might think the above quote comes from a musty old interview with Roger Corman or Sam Arkoff, but in fact the speaker is vice presidential wanna-be Joe Lieberman. Addressing the Senate in May of 1999, Lieberman invoked "teensploitation" before singling out Idle Hands, Bride of Chucky, and the twentysomething marriage tract Very Bad Things for post-Columbine political punishment. In launching his latest attack on Hollywood, Lieberman was apparently too busy with other recent projects endorsing Jesse Helms-inspired attacks on high school counseling for gay students, bestowing "Silver Sewer" awards for "cultural pollution" - to study the history of exploitation cinema.

Lieberman could learn a lesson by shifting priorities and attending "Teensploitation!," a film series curated by Joel Shepard at Yerba Buena Center for the Arts. "Teensploitation!" got off to an informative start on Nov. 10 with 1980's Foxes. Directed by Adrian Lyne, Foxes not only showcases Lyne's own long-standing Humbert Humbert-like fascination with Lolitalike allure, it also provided valuable style tips for the teensploitation queen of the '90s, Chloe Sevigny. After her Edie-esque debut in Larry Clark's Kids in 1995, the savvy (or should I say Sassy?) Sevigny went on to meticulously replicate two different looks from Foxes: Cherie Currie's peroxide feather-do (in 1997's Gummo) and Jodie Foster's femme pageboy (in 1999's Oscar-bound Boys Don't Cry).

Foxes marks Foster's only "Teensploitation!" appearance, but Scott Jacoby, her pubescent common-law husband in 1976's The Little Girl Who Lives Down the Lane, gets a starring role of his own in 1974's Bad Ronald. Ronald would have made a better mate for Foster's Little Girl character — like her, he's a gifted parentless loner with a penchant for accidental homicide. Bad Ronald's '70s view of latchkey-kid life wasn't housed at AIP (Arkoff's indie, which produced Little Girl), but at ABC; though made for TV, the 73-minute feature is still to borrow a word from Lieberman -"perverse." As a fledgling Norman Bates, Jacoby doesn't provide Anthony Perkins's psychotic mannerisms,

but he is capable of wearing tight white clothes and spying through holes in walls. His voyeuristic target is a nuclear family equipped with three teen girls (including '70s TVsploitation queen Linda Purl).

Bad Ronald is the first half of a revenge-of-the-nerds double feature finished by 1974's Twisted Brain, a bloodier oddity about a science geek who offs abusive students and faculty. While Twisted Brain's vengefulness doesn't reach the devilish depths of 1981's Fear No Evil - wherein a fey outcast protagonist uses his powers to make a popular guy sprout breasts — the film's view of humanity is one that Dylan Klebold and Eric Harris might endorse. Stylistically, Twisted Brain is similar to Coven (pronounced coh-ven), the movie within last year's American Movie: crude yet artful. with a hilariously faux-poetic theme song ("A shaman of magic / No fleshly yearning to be loved"), it's a no-budget curiosity. A curiosity that kills a cat,

The sex side of the "Teensploitation!" sex-and-violence lineup, which began with Foxes and the already-screened Last American Virgin (1982) — best described



Heck on wheels: Roller Boogie, starring Linda Blair, features the greatest disco roller-skating sequences on film.

as a suicidal little brother of Porky's reaches a relatively innocent climax with 1979's Roller Boogie, in which director Mark I. Lester presents perhaps the greatest disco roller-skating sequences on celluloid. (Sorry, Xanadu.) Along with 1981's Hell Night, Roller Boogie is a key work in the post-Exorcist oeuvre of Linda Blair and a landmark from my kind of era: an era in which the initials V.P. stood for Van Patten — in this case Vincent — more often than vice president. 🌣

'Teensploitation!' Through Dec. 15. Dec. 1: Roller Boogie, 8 p.m.; Dec. 8: Bad Ronald, 8 p.m.; Twisted Brain, 9:30 p.m.; Dec. 15: Gash, 8 p.m., Screening Room at Yerba Buena Center for the Arts, 701 Mission, S.F. \$3-\$6. (415) 978-2787.

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Liquor is quicker: Ray (Sean Penn, left) and Earl (Nick Nolte) revisit some classic themes in Sam Shepard's The Late Henry Moss.

Play it again, Sam

The Late Henry Moss is amazingly self-referential. By Brad Rosenstein

t's been 17 years since Sam Shepard premiered a play at the Magic Theatre, but that fertile association has come full circle with the opening of The Late Henry Moss. With a cast including Nick Nolte, Sean Penn, Woody Harrelson, and Cheech Marin, it's the most star-studded theater event to hit the Bay Area in years, a ticket so hot the company needed to relocate to the more spacious environs of Theatre on the Square.

Despite an uneven production directed by Shepard, the good news is that it's also a rich, intriguing play. Like much of Shepard's recent work, it's amazingly self-referential, containing echoes of everything from La Turista to True West. While the familiar refrains sometimes get tiresome, at their best they resonate through the play like ghosts, haunted fragments that Shepard keeps reshuffling to make a new song out of the past.

For all the big names onstage, the evening's finest performance is delivered by the great James Gammon, the longtime avatar of Shepard's presiding patriarchs. With his perfect Walter Huston hat and gravel voice, Gammon nails the alcoholic and wryly funny Henry Moss, exiled to an adobe hut in the desert, a man not just on the verge of disappearing but of being erased by his own life failings. To his deathbed come his estranged sons Earl (Nolte) and Ray (Penn), attempting to come to terms with this man they never knew except as his spirit lives in them.

The ensuing stew of free-floating identity, existential anguish, and comically mystical exchanges is familiar Shepard country, and after a shaky beginning the play takes off. Nolte does terrific work as the dislocated Earl, but he and Penn seem to be playing for the camera during the muted first act, only finding a real stage energy in

their final showdown. Penn also is hobbled by the fact that Ray never fully coalesces as a character, remaining a collection of Shepardian mannerisms: his opening aria with a ratchet wrench turns out to be his most revelatory moment.

Harrelson, however, is absolutely inspired as a freaked-out cab driver; his hilarious, highly physicalized performance and the introduction of Gammon and Sheila Tousey as the enigmatic woman in Henry's life make for a superb second act. Another surprise pleasure is Marin, who in his stage debut crafts a warm and gentle cameo as Henry's devoted neighbor Esteban.

Few playwrights can blend the mundane with the otherworldly as well as Shepard. Things get windy here, but there is a genuine scope to this play, a brothers-Karamazov-gowest quality that finds emptiness and weakness as resonant as compassion and forgiveness. T-Bone Burnett's winsome guitar playing and Anne Militello's evanescent lighting contribute to the sepulchral tone, and for all the play's liveliness and violence there is the quality of a benediction in the laying to rest of Henry Moss, as if Shepard were interring some of his own ghosts at last.

So-so Dinner

Donald Margulies is a maddening playwright, and I wish I meant that in a good way. To his credit, he has a knack for focusing on iconic human relationships and teasing out complex emotional wrinkles. But his dramaturgy can be creakily conventional, his characters irritatingly self-absorbed, and his dialogue toe-scrunchingly awkward. The best and worst of Margulies is on display in Dinner with Friends, his Pulitzer Prize-winning

play now making its local bow at Berkeley Rep.

When Gabe (Dan Hiatt) and Karen (Lauren Lane) invite their longtime best friends Tom (Bill Geisslinger) and Beth (Lorri Holt) to dinner, Tom is conspicuously absent, and Beth soon reveals he has left her for another woman. This soap opera situation is initially played out in pedestrian terms, but things deepen as Margulies focuses on the divorce's repercussions on the foursome's friendships, particularly the questions it raises for Gabe and Karen about their own relationship.

Director Richard Seyd doesn't try to make any of these stilted people any more sympathetic than the script allows, and eventually Margulies does break through to a clear-sighted dimensionality that is quite touching. Hiatt is the evening's standout, finding the natural comedy in Gabe's interpersonal awkwardness while revealing the depths of his feelings, and Holt skillfully manages the same trick with the superficially ditsy Beth, But Lane and Geisslinger don't fare nearly as well, and the lopsidedness in both the performances and the writing makes for an only partially satisfying Dinner. 🌣

'The Late Henry Moss.' Through Dec. 17. Plays Tues .- Sat., 8 p.m. (also Wed., 2 p.m.; no show Thurs/23); Sun., 2 p.m. (also Sun/26, 7:30 p.m.), Theatre on the Square, 450 Post, S.F. \$30-\$65. (415)

'Dinner with Friends.' Through Jan. 5. Plays Tues., Thurs.-Sat., 8 p.m. (also Sat.-Sun. and Dec. 7, Dec. 21, and Jan. 4, 2 p.m.); Wed., 7 p.m. (no shows Nov. 23 or Dec. 24; no matinees Dec. 9 or Dec. 23), Berkeley Repertory Theatre, 2025 Addison, Berk. \$16-\$51. (510)

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People will talk: Foreign Legion — from left, DJ Design, Prozac, Stretch — give heads worldwide yet another reason to wag their tongues over the Bay Area rap scene.

n a recent trip to Los Angeles, local hip-hop group Foreign Legion got a hint of things to come. Performing for more than 1,500 people at a show with Hieroglyphics, they were surprised to find many members of the audience mouthing the lyrics to their debut album, Kidnappervan. Posters promoting the album were plastered all over downtown, courtesy of efficient street teams. A loc'ed-out vato told the group that the next time they were in town, he'd bust some shots to show his appreciation.

The topper, however, came at a nightclub where an attractive woman (who turned out to be an adult-film actor) became enamored of the group and invited all three of them to party with her. Prozac, Foreign Legion's elfin boy wonder, respectfully declined, owing to his nonsingle status (he's been in a relationship for eight years). Still, getting the Vince Neil treatment in the City of Angels has to be a confidence-building boost for a group that were unknown outside of the Bay Area just a few months ago.

Foreign Legion might seem like an overnight success (to paraphrase one of their song titles), but that's a myth. They've paid their hip-hop dues over the years, having worked their way up from street-corner ciphers to homemade demos to an indie 12-inch to a full-length album. Though they've come up through the underground, they feel they deserve as much recognition as any other rap group, signed or unsigned. It was Foreign Legion, after all, who coined the phrase "all

that glitters isn't platinum," which became the title of the Amoeba Records-Hip Hop Slam compilation album released earlier this year, which showcased all-local talent.

A considerable amount of buzz has been generated from the group's offthe-hook live shows (they often come out in costume), which have returned an element of fun to a genre that has occasionally fallen into the rut of believing its own hype. Past performances have included Batman-and-Robin and Blazing Saddles motifs, a distinct change from the baggy-pantsand-sports-jerseys look that has become hip-hop's unofficial uniform. And while showing up in bugged-out gear is an attention-grabbing gimmick, there's nothing gimmicky about the crew's skills.

Foreign Legion's debut album provides evidence that the group are no slouches when it comes to laying tracks either. On Kidnappervan, Prozac, partner in rhyme Stretch (a.k.a. Peter Parker), and beatsmith DI Design (a.k.a. Keith Beats) craft an original sound incorporating most of the positive aspects of indie hip-hop while avoiding its obvious clichés. For instance, the underground classic "Full Time B-Boy" puts a new spin on "reality rap," detailing the group's rather unglamorous struggle to put out their own wax while working at demeaning nine-to-fives. On "Underground" Foreign Legion make it plain that existing beneath the radar doesn't mean you can put out weak material and get away with it. Kidnappervan's lead single, "Nowhere to Hide," which samples Dead Prez's "Police State,"

shows Foreign Legion's knack for social commentary as well as their humorous side. Prozac and Stretch evoke Matrix-like images of "x-ray satellites that read your mail before it's open" and crackheads with "remote controlled emotions triggered by cops with laptops." The song would be the ultimate paranoid conspiracy theory song, except for the verse about the cancellation of Joanie Loves Chachi, putting a tongue-incheck spin on the basic Roswell-Illuminati-grassy knoll scenario.

Like much of Foreign Legion's material, "Nowhere to Hide" is an inside joke. "None of us are paranoid, none of us are conspiracy theorists," explains Prozac from the living room of the west Oakland house he and Stretch share (along with producer Fanatik, another card-carrying member of the Bay Area underground hiphop scene). A typical Sunday afternoon for Prozac and Stretch consists of sipping on brewskis and sevenand-sevens while listening to rare grooves on vinyl. S.F. resident Design, who often pops over to show off his newest beat or lay down scratches for artists on Fanatik's label, is a cratedigger supreme who can talk all day about DJ Premier's "use of negative space," even while hungover. Prozac and Stretch are known for their love of old-school gear, while Design's fashion sense departs from the typical urban aesthetic. He has been known to spike his hair and sport patent leather shoes like Sting's Aceface in Quadrophenia. The common bond between the three is simply a longtime love of hip-hop culture.

As kids growing up in San Jose, Prozac and Design began their hip-hop careers break dancing together in fifth grade. After moving to San Mateo, they became pals with Chris Manak, who would later become semifamous as Peanut Butter Wolf. The story of how they got their moniker is already part of Bay Area hip-hop lore. In 1987, while they were hanging out at PBW's crib listening to music and playing Atari, Manak's mom became upset at what she perceived as a lack of motivation on their part. Reportedly, she advised them to "go join the foreign legion." The name stuck, and soon after, the newly conscripted legionnaires were making their own version of hip-hop music. Their first demo tape, from 1988, showed their eclectic tastes, looping music from '60s rock bands the Doors and Ten Years After.

Initially Design rapped along with Prozac, but he found that his true calling was making dope beats. An accomplished turntablist who crabs, flares, and cuts

with deceptive ease, he produced all the beats on Kidnappervan. Prozac admits to being a "former hip-hop purist" who's become less didactic with age. Nowadays he's just as likely to listen to Steely Dan as current rap, although he remains a fan of MC rhymes. He gets all excited talking about Big Daddy Kane's new style, as displayed on the onetime superstar's comeback verse on Big L's recent album.

Over the years Prozac and Design maintained their connection with PBW, whose Stones Throw label was a catalyst for the Bay Area's hip-hop revival before relocating to Los Angeles earlier this year. Design's first production credits came on Rasco's Time Waits for No Man, and his instrumental album, Gather Round, was released on Stones Throw in 1999. He's also highly opinionated. "I hate ravers who don't like hip-hop, who just dig for '83 electro, like 'Planet Rock,' " he announces. Most of his barbs, however, are reserved for lazy beatmakers. "People need to step up musically," he says. "You have to make more soundscapes; you can't just make beats. It's about creating a song. You can't just leave it up to the MCs. You can't just loop or chop something anymore."

Stretch jokingly refers to himself as the "token black" — another inside joke. He was drafted into the Legion in 1997, after Prozac and Design had moved through a succession of African American MCs who didn't have the chemistry the group needed. The hefty, linebacker-size brother got into rhyming while living in Vallejo, specializing in battle raps that seemed

too East Coastish for V-town's gamefixated rappers back then. "By the time I had met these cats, it was like, I had been through everything," Stretch. remarks, without further elaboration.

Throughout Kidnappervan, Stretch and Prozac play off each other, with well-crafted verses and tight deliveries. One thing is definitely clear: unlike many melanin-challenged MCs, Prozac makes no effort to sound like something he's not. Being a white rapper in a predominantly African American and Latino art form is not a task for the fainthearted; somehow he's developed an original flow that's obviously Caucasian. Hip-hop is a language with which he's intimately familiar, dating back to when he was nine and had the princely sum of \$5 in his possession. Prozac spent his windfall on three tapes, one of which the one he remembers the most was Run-D.M.C.'s first album, all classic MC routines and hard-as-hell beats. The tape made a lasting impression on young 'Zac." I ended up playing it a lot," he says with a shrug.

Over the years, Prozac says, many rappers have tried to play the race card during cipher sessions. As he recalls, "there was a lot of pressure, because I had to be way more ill." Needless to say, at this point he's heard just about every racial slur in the book. Subjecting himself to endless MC battles, he had to be twice as nice on the mic just to get his props. "It's funny," he says, "because I don't think I'd be as dope of an MC if I wasn't white."

Like Grouch of the Living Legends, Buck 65 of 1200 Hobos, and El-P, formerly of Company Flow, Prozac speaks in his own rap voice yet maintains a degree of cultural authenticity. He doesn't sound black, nor does he sound stereotypically white. And at Foreign Legion's performances his skin color has been pretty much a nonissue. "I really haven't had too many problems," he admits, adding, "once in a while, a kid'll try to call me out." Even though he's a well-regarded MC with a record out, which means he could easily bypass a challenge from a lesser-known rapper, he states, "I love to battle rap."

Foreign Legion's honest take on hip-hop has positioned them as heirs apparent to indie superstars such as Blackalicious, Cali Agents, and Del tha Funky Homosapien, giving heads worldwide yet another reason to wag their tongues over the much lauded Bay Area rap scene. With press filtering in from such aboveground outlets as Interview and Vibe and a growing number of fans, Foreign Legion may not be the Bay Area's best-kept secret

The publicity is cool, they say, but it's not everything. "We're not so concerned with acceptance, even from our peers," Prozac maintains. Onstage, they want to have as much fun as possible. "We try and disarm that whole intimidation thing," Stretch says. "We lighten it up to show you, we're not talking about guns. We're giving our fans the true hip-hop." ❖

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Mainstream majesty

all it pop-snob syndrome — the temptation to dismiss a musician because he's grown too famous. It's a close cousin of the indie kid's rage when his heroes sell out, but here the operative sentiment is boredom, not betrayal. One simply grows so numb from all the hype, the gerbil wheel of hipness and obsolescence, that it's easier to try and put oneself beyond it all, to decide an artist is over and wait for him to go away. Not long ago a magazine editor asked me if I'd be interested in writing a piece trashing the new Radiohead record before either of us had heard it. The feeling, obviously, wasn't that the band had caved in to commercial pressure — tracks circulating online pointed to a project of audacious abstraction, a big fuck you to the market. Rather, my editor's sense — one shared, at first, by many - was simply that Radiohead had overstayed its turn on the pop pedestal.

Besides that, I think my editor had other, almost unconscious, motives. One was journalistic: Radiohead had been lionized ad infinitum. A good debunking would make for novel copy. Second, a terror of being judged tired and banal stalks everyone who gets near the business of tastemaking,

and part of the way to avoid falling behind the curve is to preemptively sneer at music that might be inching past its perceived sell-by date.

For years Moby was a one-man plague, spreading pop-snob affliction wherever he went. Of course, this wasn't all the critics' fault --- he certainly helped it along with his sanctimonious religious blathering and guitar wanking. Still, the blasé sickness temporarily blinded the pop cognoscenti so that few gave Play the immediate attention it deserved — Elton John was gushing over it in Vanity Fair before Moby tracks once again started appearing on trendy DJ mix CDs.

I'm certainly not immune to the ailment. In fact, it's the reason l let the new Fatbov Slim disc, Halfway Between the Gutter and the Stars, sit on my desk for a week before I finally popped it in the player and realized, with a start, that some of the tracks here were the most arresting things I'd heard in months. Had a neophyte created the gorgeous funk-gospel opening track, "Talking 'bout My Baby," he or she would be loudly toasted throughout the music press. An intoxicating mélange of plaintive piano loops, full-throated soul rhapsodizing, and warm star-burst synths, it has an openhearted incandescence far too often absent from the current factionalized music scene. But Norman Cook's bald mug has been way overexposed in the last few years, as have tracks such as "Rockafeller Skank" and "Praise You," so the temptation to ignore the new record is great.

The problem, though, is that if we do that, we accept the terms of celebrity culture by conflating music with the personality of its creator. Songs like "Bird of Prey," a trance-ambient sonic bubble bath built around a Jim Morrison vocal sample, and "Love Life," with its unctuous grind and rich, raspy singing by Macy Gray, are no less lovely because of Mr. Cook's fame. And "Demons," also featuring Macy Gray, may be the best thing either she or Cook has ever done. Surely one can be sick of Fatboy Slim the icon and still recognize Fatboy Slim the artist.

Halfway Between the Gutter and the Stars isn't a perfect record. Not even close. There's too much overing ratiating big-beat bounce and derivative generic techno on tracks like "Star 69," as well as obnoxious rock bombast on cuts like "Ya Mama." But there're also more gritty, ebullient grooves and crystalline psychedelic bliss here than in any random dozen underground dance records, and one's desire to see beyond the media's cult of personality or anger about co-option doesn't change that. A music connoisseur's greatest pleasure often is finding brilliance below the mainstream radar, but that shouldn't blind us to the beauty in the spotlight. ❖

by tony green

Amen, Mannie

remember getting into a discussion with a daily newspaper columnist on the subject of censorship. We vibed immediately on nearly every issue, until we started talking about rap. She felt that censors who complained about rap and hip-hop were engaging in a rather obvious game of blame-the-messenger. "I mean," she said, "what do you expect inner-city conditions to produce?"

I don't remember what she said after that because I went into tune-out mode. Part of it was because I was disappointed that I disagreed so completely with somebody I agreed with most of the time. The other part was anger at hearing yet another backhanded compliment directed at rap, one that reimagines rap artists (and black artists in general) as unconscious rather than conscious participants in the creative process — implying that their expressions are less works of art than sociological documents. Documents that have little meaningwouldn't exist at all -- removed from the ghetto. Furthermore, it's a view that imagines life in the ghetto as a one-stroke painting, lacking nuance, humor, or contradiction.

The only reason I've come to remember anything at all about the conversation is because of a couple of hours I spent in the studio with rap producer Mannie Fresh.

Let me state this for the record: I worship Mannie Fresh. Well, not worship, considering I play in a gospel band. Let's just say that, in my book, Mannie Fresh is the shit when it comes to southern-style dance tracks. You can hate on his rap clique, the Cash Money Millionaires - on Juvenile, on Baby's platinum grill, and on all the lyrics about champagne, loose women, and jewelry - but you can in no way, shape, or form hate on Mannie.

Anyhow, there I was, sitting in a studio in Miami, watching Mannie test out some disks on his SP-1200 (the hip-hop equivalent of an electric typewriter).

"Lessee ... What's on this one?" He plucked a disc out of a shoe box, inserted it into his machine, and tested out the sounds. Satisfied, he gave the disc a run-through. He tinkered with each sound/sample, truncating, mutating, stretching, and extending, layering bleeps and blips in a brutally polyrhythmic tapestry that would probably have set an entire block party on fire had he bothered to save it. It took all of about three minutes to finish the sample tracks, at which point he paused and let the sound from the thundering monitors sink in.

"A'ight. Fa sho ..." He shut the machine off, returned the disc to the box, and picked out another one.

"Lessee what's on this one ...' As I watched him work, two things occurred to me. First, that every five

minutes he was ditching the musical equivalent of the most recent Radiohead album. Second, and more important, that musical intelligence is maddeningly contradictory. It's too subtle to be described in terms of class, race, social status, or physical environment, yet too concrete, too craftily applied to be chalked up to something as vague as "instinct" or "natural talent." You could say that Mannie's breathtaking skill with what some would consider a bewilderingly alien piece of hardware is the result of channeling 400 years of oppression, or tapping into the collective angst of a disenfranchised community. Or you could even take a less, um, poetic approach, pointing to the fact that he is used to producing music for an extremely unforgiving audience and that he hails from one of the most vibrant musical cities on the planet: New Orleans. It wouldn't explain, however, why New Orleans isn't crawling with Mannie Freshes, why Outkast's new album is as abstract as it is poignant, or why the funniest guy I knew as a youngster never knew his father or his mother.

Maybe Mannie knows. I thought about that as I watched his stocky. dark yella self amble through the hotel lobby the following morning, cat eyes locked in a detached gaze, cheeks sucked in against his cheekbones, walking the walk of someone who expects the rest of the world to trip over itself chasing after him. ❖











Kid606

P.S. I Love You (Mille Plateaux)

The new album from Caracas-born electronic enfant terrible Kid606 begins depressingly, with an interminable stretch of self-indulgent clicks and beeps. Keep listening, though, and it becomes interesting, then intoxicating, as the geek noise morphs into whacked-out cut-up mayhem and then into a sustained, stunning minimalist reverie that makes the whole thing more than worthwhile, even though it implodes toward the end.

It's not a bad idea to skip the first three tracks altogether. The opener. "Sing It," with its grating, seemingly random metallic noise, is the kind of pretentious noodling that dares you to admit you don't get it, while "Wereweleftoff" and "Together" are dull and derivative bits of soulless, trendy Teutonic ambience.

But on the fourth track, "Twirl," P.S. I Love You finally comes together. A collage of tiny, crazily reshuffled Latinguitar samples, it's like a cubist version of a bolero, forcing you to assemble the fragments in your mind and leaving you grasping so hard for cohesion that every shard of disembodied melody feels like a gift.

From there the album gets increasingly rewarding. "Sometimes" has a Rothko-like simplicity and depth; it's a drone that hardly changes, but tiny shifts beneath the surface create a sublimely celestial, choral effect. The loveliness continues in more traditional

form on the icily forlorn, pulsating melody of "Now I Wanna Be a Cowboy.'

Kid606 is a bit too sadistic to let the rapture continue unabated, and on "Songquizzover" the migraineinducing industrial squiggles overpower a pretty, subdued wash of sound — it's like a mechanic beast gnawing on an angel's leg. While beauty resurfaces on "Strum," it soon gives way to the ferociously ugly industrial assault of "Fuck Up Everything You Can before You Plan on Slowing Down." P.S. I Love You is a battle between bliss and chaos. When Kid606 lets the former catch up with the latter, it's hauntingly gratifying. (Michelle Goldberg)

Souls of Mischief

Trilogy: Conflict, Climax, Resolution (Hieroglyphics Imperium)

Seven years after their groundbreaking debut, '93 til Infinity, and five years after their slept-on No Man's Land, Souls of Mischief reemerge with Trilogy. In that time period, A-Plus, Opio, Tajai, and Phesto Dee have evolved from cocky youngsters to veterans of the Oakland rap scene. On Trilogy's 18 tracks, the group attempt to reclaim their rightful place in the West Coast pantheon, brandishing nimble rhymes without resorting to predictable thuggery. Although the Souls are generally thought of as freestyle-oriented MCs more than as street rappers, that perception is somewhat misleading: their songs always spoke of turf-related topics. But the biggest change from '93 til now is their sound. For the most part, original music has replaced sample loops, and the overall tone is far more hard-edged than, say, "That's When Ya

This is not to say, however, that their focus wanders. As guest MC Pep Love states on "Interrogation," "I don't even get down like that / But word get around quick / Guess you wanna hear me spit some thug shit / Nah, I got a different style in the 99th percentile."

were recorded with Ellington in

1940 and 1941, "I Don't Know

as a slumpin'-ass message song. "Soundscience" is propelled by a tight track produced by Dilated Peoples' Evidence and Babu, and "Medication" revisits the airy jazz vibe associated with classic Souls material. The song comes complete with an appropriately 4:20ready chorus: "We medicate to educate / Make my mind luminous." And for all their lyrical elevation, the Souls can still make intoxicating party anthems like "Last Night," which hits like "a triple kamikaze with two shots of henny." (Eric K. Arnold)

The Souls know what they're talking about on "Fucked in the Industry," a

poignant tale of shattered dreams,

while "Bad Business" is best described

Joan Jeanrenaud. **David Abel**, Julie Steinberg. Benjamin Simon, William Winant

Rhymes with Silver: Music by Lou Harrison (New Albion)

As with most such debates, the matter of naming the most important living American composer boils down to the absurd task of ranking bodies of music whose endurance ultimately has precious little to do with how they are received during the composer's lifetime. Nonetheless, we should be able to agree that the West Coast contenders include John Adams, Terry Riley, and Lou Harrison and that the creative stamina embodied in this delightful recording bolsters the case for the 83year-old Harrison.

Choreographer Mark Morris commissioned Rhymes with Silver and premiered it in 1997 with Yo-Yo Ma playing the parts exquisitely rendered here by former Kronos Quartet cellist Joan Jeanrenaud. Consequently, several of the piece's 12 movements explicitly manifest rhythmic traits consistent with their titles. And with William Winant at the drums, percussion, and vibraphone, the beats are in sure hands. Other movements reflect elements from Harrison's long musical history: "Five-Tone Kit," influenced by Henry Cowell; "Gigue and Musette," from 1943 (when Harrison was studying with Arnold Schoenberg); "In Honor of Prince Kantemir," which echoes Turkish rhythms; and "Allegro" and "Round Dance," which subtly resonate with Harrison's passion for Indonesian scales.

Half of the movements involve the entire quintet — essentially the Bay Area's vaunted Abel-Steinberg-Winant trio augmented by Jeanrenaud and widely traveled San Francisco violist Benjamin Simon — with the others broken down into three stark but moving cello solos, two duets (pianopercussion and cello-percussion), and a particularly elegant cello-piano-vibes trio. In every case they radiate a delicate luminosity sparked by the chemistry of Harrison's deceptively simple melodies and harmonies and the musicians' ability to faithfully execute his intent with virtuosity and feeling. (Derk Richardson)

Herb Jeffries

A Brief History of Herb Jeffries, the Bronze Cowboy (Warner Brothers/Warner Western)

My first brush with Herb Jeffries was his version of "Flamingo," an unexpected pop hit recorded with Duke Ellington in 1940. Jeffries was a poster boy for multiculturalism: a combination of black, Irish, Native American, French, and English genes. Perhaps the first and last (partially) African American cowboy film hero, Jeffries was a crooner whose chameleon-like voice was rooted in Bing Crosby. Brief History demonstrates Jeffries's Zelig-like voice morphs from 1938 to 1995's retro CD The Bronze Buckaroo Rides Again. Besides tracks with Duke Ellington and Hines, Jeffries also works with Sidney Bechet and His Feet Warmers, Joe Liggins and His Honey Drippers, and the Mills Brothers.

The majority of the tracks, though,

What Kind of Blues I've Got" is outstanding more for Duke's opening piano statement, his arrangement, and the Ellington players than for Jeffries. "Jump for Joy," from Ellington's failed antiracist musical review, unfortunately gets a lanolin reading. Then there's "Flamingo" - "Like a flame in the sky / Flying over the island to my lover nearby" with which Jeffries will forever be associated. On the last few cuts, recorded recently, he's backed up by anonymous Nashville pickers and, at 79, manages to sound weirdly undented by time, Despite his credentials, Jeffries was not an A-list singer; nevertheless, this CD is a fascinating document one wishes was more documented. For archivists and sentimental so-and-sos only. (David Meltzer)

Body of the Life Force (Koch) Superscientifical MC Afu-Ra takes a backseat to the stellar team of produc ers he's assembled here, including DJ Muggs and True Master, DI Premier, for his part, delivers a standout track in "Defeat," a soulful romp interspersed with horns that works in clubs and between headphones. In addition to high-powered beats, Afu-Ra gets vocal help from Wu-Tang's GZA and Masta Killa, the Cocoa Brovaz, Barrington Levy, Krumb Snatcha, M.O.P., and Kymani Marley, who blesses "Mortal Kombat" with a soulful, knowing hook: "Slow down, don't rush, I'm here to keep the peace but I'm prepared to bust." Unfortunately, Body of the Life Force's star power overwhelms Afu-Ra. Though a talented lyricist he doesn't have the vocal cadences, stylistic flourishes, or distinctive personality to stand out amid the cacophony. (Mosi Reeves)

Various artists Shiggar Fraggar 2000 (Hip Hop Slam)

The legendary Shiggar Fraggar series returns with another exhibition of turntable-fu. As in previous volumes, all music was recorded live, with "no overdubs or studio trickery." SF2000's lineup is somewhat of a scratch nerd's wet dream. D-Styles and Disk team up on two versions of "Dream Team Scratch," Disk battles the Finger Bangerz crew on "Finger Bangin'," "Who's Bad," and "Don't Stop," and the reclusive DJ Flare appears on several tracks and even busts a rhyme. SF2000 doesn't have the same historical significance as the original sessions featuring the invisibl Skratch Piklz; there's no sense that anything especially groundbreaking is taking place. While a justhaving-fun aesthetic prevails throughout, many of the songs could have been left on the cutting 'n' scratching-room floor. (Eric K. Arnold)

Don Byron

A Fine Line: Arias and Lieder (Blue Note)

With the exception of the charmingly retro Bug Music, clarinetist Don Byron's concept albums have hardly declared themselves "for popular consumption." Some of A Fine Line's material - Roy Orbison's "It's Over," Puccini's chestnut Nessuu Dorma, and Stevie Wonder's "Creepin" - might be seen as making that move. But Ornette Coleman's "Check Up," Schumann's Zwielict, and Chopin's Larghetto, plus startling jazz-operatic vocal performances by Mark Ledford and Patricia O'Callaghan, signal that something else gives here. Four clarinetpiano duets and a Sondheim turn by Cassandra Wilson rank with Byron's most "accessible" tracks to date, and brilliant ensemble work by pianist Uri Caine, acoustic bass-guitarist Jerome Harris, and drummer-percussionist Paulo Braga helps make good on Byron's intention to "untether" the songs from their "stylistic conventions." But an audience must be equally open-eared to join that uncompromising crossover. (Derk Richardson)





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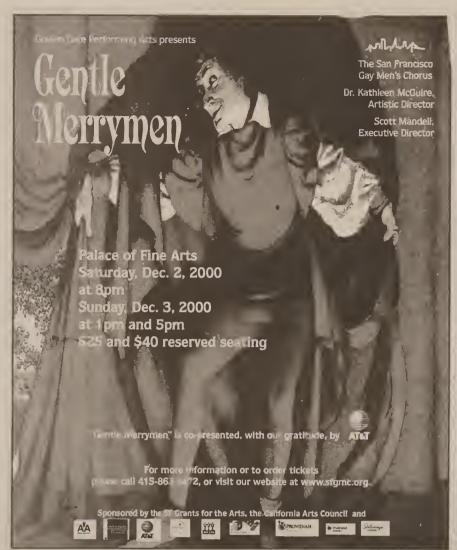
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Next move

the verge of making something old. The living source, meanwhile, inspired, self-respectful, sane perhaps, has moved on to some other thought in his or her head.

I have nostalgia like a neurological disorder. For me, every recording the Mountain Goats make will not be Sweden and therefore won't contain the first songs of John Darnielle's I learned by heart and sang in the kitchen when the house was empty, trying to make my voice behave like his, angular and loud and breaking. I'll listen to anything he produces, but I always end up wandering back toward the original source of my pleasure.

Sweden mostly felt like what I guess you'd call love songs, in the sense of rancorous accusations, pained reverence, and recollections of times impossible to

put behind you — the easiest ones to pretend you wrote yourself. The spliced narratives, the descriptions of people as if they'd just left the room you were sitting in — these things seemed like your own memories not met head on, your memories turned to angry poetry, made acceptable in song. During my Sweden overplay phase I was regularly visited by the image of two souls in duress on a long-distance trip through hell, one of them making home movies through the window, recording the fallout.

I hear what I want to hear, and I never before considered what Darnielle might believe in other than an I and a

you and a few traces of the peripheral world. I figured he had a diary somewhere, with musical notations that tracked the emotional progressions of his daily life. There, the you had a name or two, the stories had a little more flesh on them, a bone or two picked clean.

Lately, though, I'm wondering what corner of the earth his stories are coming from, because some of the songs on *The Coroner's Gambit* (Absolutely Kosher) make me feel like I should sit still and lower my head. They sound as if someone had found religion, though not solace therein. The album runs with blood and deathly things, with thoughts of God and visitations by hungry prophets.

On "Trick Mirror" the streets of Rome have gore on them. The liner notes address a ghost suicide he knew eight years ago, inviting the guy to crash at his place if he's still walking the earth, to crack open the whiskey above the refrigerator. Daisies on a hillside become a cancer under Darnielle's hostile eye on "Baboon," a song that levels its disgusted accusations at an unfathomable god. "Death came calling today," he says on the title track, where it turns out that Death is another lyricist ("I heard the gentle grace of his cadences"). "I couldn't say no" repeats itself in apology, as if Darnielle is implicated in whatever went wrong.

I can't always track the I anymore, because he calls himself a land mine and a hard-to-find AM radio station and a killer ("Jaipur"), because he takes the tone of a holy man rising from the dust ("Elijah"). It makes me wonder what I was listening to all along, mimicking over the sound of the dishwater.

Still, those are the songs I keep turning my head toward, putting my work away, staring at nothing, learning the words. The doubts, the mortalities, and the dread come from zones of faith I don't know quite how to get to, but I keep listening. It's funny how something difficult to comprehend can still change your mood.

The gloom continues to pile up, but it pushes its way through the earth warming up for the growing season of "Onions." Then the praises sung on the next track, "Bluejays and Cardinals," turn out to be in honor of someone who doesn't exist anymore ("You bring something unreplaceable to each and every day / Or you used to anyway / But this world couldn't hold you / You slipped free")

"Horseradish Road" drifts mid-story into worries and trouble ahead ("In this car, in this car, somebody's bound to get burned / I know, I know, 'cause I've been watching the road turn"). The high, delicate plucking of strings pierces through the vocal, lingering on at the end like someone's still thinking it over, so pretty and sad it makes the thought of trouble seem like everything you want.

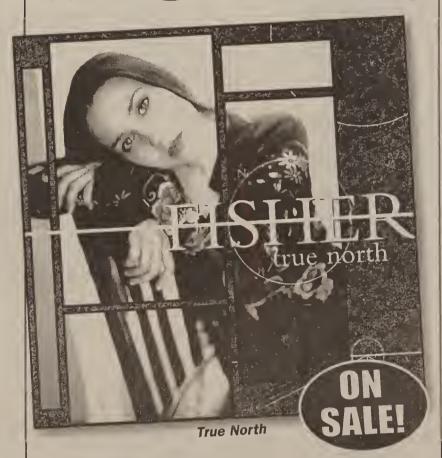
And that might be what gives me so much pleasure in this album. When a song is constructed to allow you to hear death resisting life and joy battling sorrow, it's like a perfection, if perfection can be messy and bittersweet. My favorite verse, in "Elijah," runs in a circle past the coldness of the grave to a life on the way: "Let the incense burn in every room / Feel the fullness of time in the empty tomb / Feel the future kicking in your womb."

"I'm coming home," it insists, but the violin whines low and uneasy against the words like a naysayer, and doubts pour down over the song in a slow, grieving flood. Darnielle's voice breaks on the promise, and it's hard to know what to believe. I hear the song in my head all the time now, playing with life and death, foretelling the future. I can't say why, but it has me thinking about warmer seasons and light in the sky and trying to sing along. *



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critics' choices, listings, and more

68 Holiday guide

> 71 Music

90 **Events**

> 91 Art

94 Stage

96 Film

Nov. 22 Wednesday

Time after time When they play songs about love, which they do most of the time, Tuck and Patti let you know they're drawing from real life. Two decades of marriage and artistic collaboration provide a foundation for singularly intimate performances in which Tuck Andress weaves astounding three-part solo guitar filigrees around Patti Cathcart's warm voice. Whether performing original songs such as "Forgiveness," "Strength," and "Learning How to Fly," or covering Al Green, John Lennon, Laura Nyro, Jimi Hendrix, and Joni Mitchell, Tuck and Patti create a unique musical world that for all its innocence and idealism should seem sentimental and untenable. But their conviction, underscored with dazzling musicianship, can restore the sagging spirits of the most disillusioned cynic. Expect fresh material from a new release, Taking the Long Way Home. Wed., Fri.-Sun., 8 p.m. (also Fri.-Sat., 10 p.m.; Sun., 2 p.m.), Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$20-\$24 (Sun. matinee, \$5-\$20). (510) 238-9200. (Derk Richardson)

Super human After a sevenyear hiatus, Del the Funky Homosapien has returned with a vengeance, releasing a new solo album, Both Sides of the Brain, and Deltron 3030, an ambitious concept album with San Francisco producer Dan "the Automator" Nakamura and Canadian turntablist Kid Koala. Both projects confirm that Del, after all these years, is still one of the most innovative musicians in hip-hop, able to interpret pop cultural artifacts through a jaundiced, infinitely amused worldview. Tonight he celebrates a banner year with the Automator and Kid Koala, while Blackalicious, who finally managed to release their long-delayed Nia album last spring, headline. Expect plenty of surprise guests, both onstage and in the audience. Southern California's Ugly Duckling opens. 8 p.m., Maritime Hall, 450 Harrison, S.F. \$20. (415) 974-0634. (Mosi Reeves)

Nov. 23 Thursday

Giving thanks Sure, you're planning on being all cozy and drunken this Thanksgiving - but before you start stuffing your face and watching football, consider taking a few hours to help jolly up someone else's holiday. The Little Brothers-Friends of the Elderly need volunteers to lend a hand (or many hands) to their program, which makes sure local seniors get traditional turkey dinners. There are a variety of jobs that need filling, everything from prepping the food to delivering the food (a car is needed for this task) to calling elderly folks to set up delivery times and even helping out at a formal sit-down meal. Call or visit the Web site to sign up. Food pickup 10 a.m.-noon, hours and locations vary. (415) 771-7957 or www.littlebrothers .org/sanfrancisco. (Cheryl Eddy)

days

Nov. 22-29, 2000



relative newcomers Yolanda Adams and Mary Mary and proves that God and grooves aren't mutually exclusive. See Fri/24...

Nov. 24 Friday

Heaven sent Though its ribald, adult-oriented content may indicate otherwise, R&B has always shared a close relationship with gospel music, from the hot new soul singers who began their careers in church choirs to the choral harmonies that carry hit records like R. Kelly's "I Wish." Accordingly, a new generation of gospel singers is making music with a heavy soul influence, and the current cross-country 'Sisters in the Spirit' tour gathers three of its best. With a five-decade career, Shirley Caesar doesn't qualify as a newcomer, but her seamless blend of gospel and rhythm and blues precludes the work of Yolanda Adams and Mary Mary, the latter proving on the recent single "Thankful" that praising the Lord and making good music aren't mutually exclusive. 8 p.m., Paramount Theatre, 2025 Broadway, Oakl. \$41.50-\$49.50. (510) 465-6400. (Reeves)

Gobble this Expand your postpoultry entertainment options with a couple of short comedies about the desperate lives of other people. The One Act Wonders, a new Oakland troupe dedicated to the "under-represented pantheon of one act plays" debuts this weekend with two one-acts directed by Alan Goy (who is also codirector of The Alchemy Program for Emerging Playwrights in San Francisco). The inaugural production - billed as a "Thanksgiving alternative" — features Desperadoes, by Keith Reddin, a tale of crime and friendship, and James McClure's Laundry and Bourbon, in which the larger questions of

Nov. 25 Saturday

(Richardson)

Take a seat From the maternity ward to the cells of death row, waiting rooms bear witness to some pretty intense emotional dramas. In The Waiting Room, created by Nightletter Theater's Arthur and Sydney Carson in collaboration with director Jim Cave, characters navigate the often surprising collision of such physical and psychological landscapes. A blend of live music, video, and sculptural elements transforms the stage into an interactive arena where the dystopia of a prison confronts the forces of memory, mortality, and the spontaneity of the human psyche. Through Dec. 17. Opens Sat/25, 8 p.m., Thurs.-Sat., 8 p.m.; Sun., 2 and 7 p.m.; Mon/27, 7 p.m. (benefit for Nightletter Theater, \$25).

fourth album, The Door. It sparkles

(and occasionally succumbs to overproduction), but it feels no more

like a blatant pop move than a good

Taj Mahal record, because Mo' earns

your trust on original songs (and

Elmore James's "It Hurts Me Too") with an honest voice and plenty of

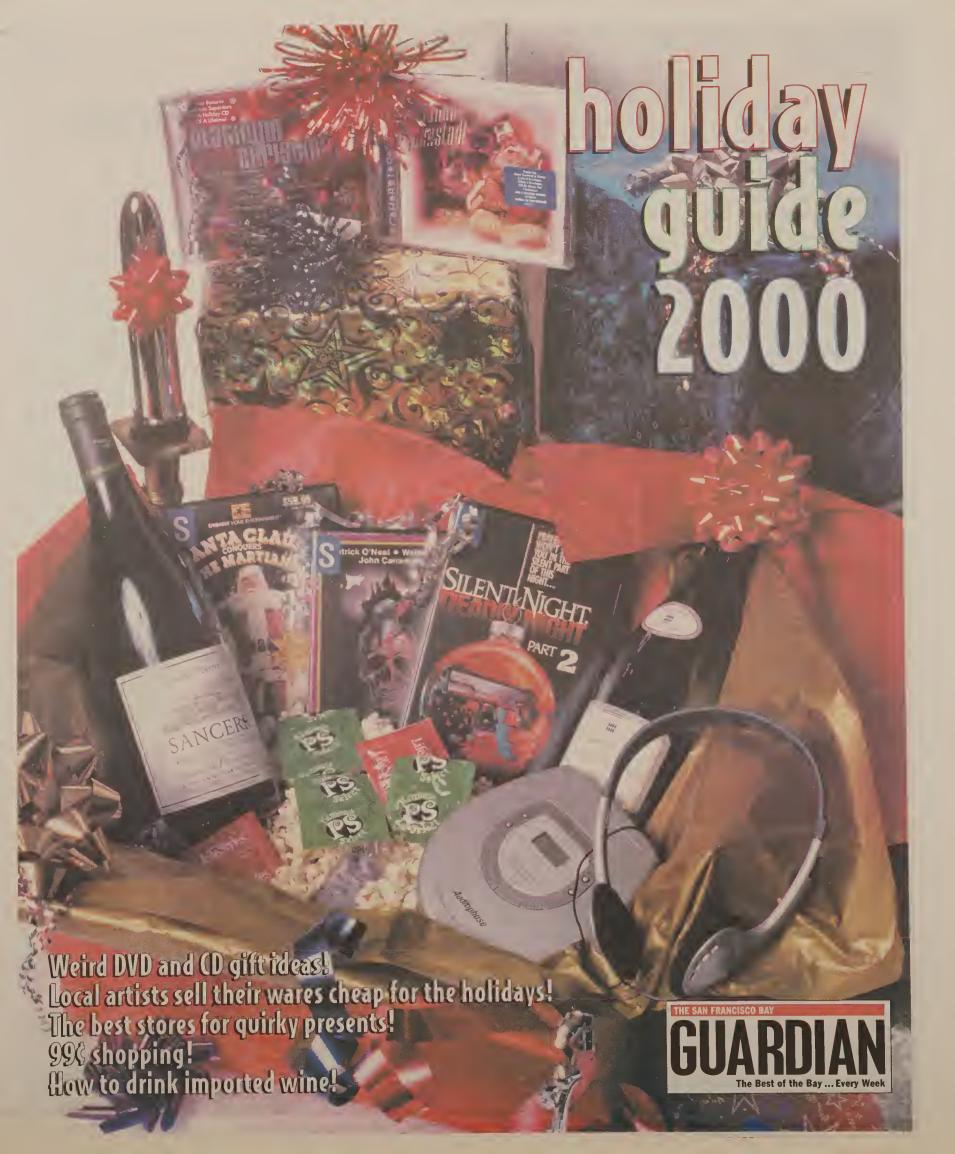
seasoned guitar licks. Amy Correia

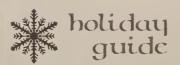
opens. 9 p.m., Fillmore, 1805 Geary,

S.F. \$27.50, (415) 346-6000.

life are debated over a basket of unmatched socks. Fri.-Sat., 8 p.m.; Sun., 7 p.m., Le Val's Subterranean, 1834 Euclid, Berk. \$8, \$5 students. (510) 428-2330. (Debbie Berne)







Season's beat-ings

By Steve Robles

iving music for the holidays can be pretty rewarding, as far as that whole shallow gift-exchange thing goes. Some people, even those who love music, don't often allow themselves the luxury of buying it for themselves. This is especially true in the case of box sets, which can be prohibitively expensive, their price increasing exponentially depending on how definitive they are.

So here are a few ideas for gifts of music both seasonal and nonseasonal. It helps to know what your family likes, musicwise, but I'll usually allow myself to go out on a limb and get stuff I think they'll want ... usually something that's meaningful to me. This one-stop shopping strategy allows me to laugh at all those unfortunate bastards running around to 10 different stores at the last minute. Just remember to save your receipts if you're taking a chance - most record stores will allow a full refund on unopened merchandise. Also, if your giftees are spread out geographically, it's usually best to get the booty from (ack!) a chain store, to facilitate the dreaded exchange.

Nonseasonal

Beastie Boys Anthology (Grand Royal) I don't have to sell you on the genius of the Beastie Boys, do I? This DVD and vinyl collection of their essential tracks charts the most impressive artistic maturation since the Beatles - from (irony-filled) idiocy to jazz-tinged instrumentalism, these "three nice Jewish boys" (in the words of Robert Plant of Led Zeppelin, one of their favorite sampling sources) have always been on the cusp of innovation and creativity. Plus, they've always supported the career of Biz Markie, whose seminal (and hilarious) cover of "Bennie and the Jets" is included in this collection. Now, how many artists put someone else's work in their anthology?

The two-DVD collection (from Criterion, no less) features a whole shitload of interactive options and stuff. It contains 18 Beastie Boys videos and nearly every inch of video footage shot during the making of those videos, along with more than 40 audio remixes, many of which were made exclusively for this DVD release. You can watch the videos in sequence (in 5:1 sound, simple stereo, with band commentary, or with director commentary), or you can attack them one at a time, flipping camera angles and audio tracks on the fly

Grand Royal is also releasing a special collector's edition four-LP vinyl version of the anthology, for the waxlovin' DJ in your life (god knows there are enough of 'em). Along with being able to show how cool he/she is for having the good taste to possess vinyl,

the recipient will be treated to an extrafancy, 42-page hardcover photo book.



Radiohead Kid A (Capitol) This postrock masterpiece is one of the most well-reviewed works of the year, and that should be enough of a reason to give it to someone you love (provided this person is kind of introverted. alienated, and geeky). Not many threeguitar bands are willing to shelve their six-strings to sound more like Aphex Twin, but these guys had the balls to do just that. (Don't hold your breath for Molly Hatchet to follow suit.)

While the standard release is chock full of really cool original artwork, there is also a special collector's edition with even more images in a little, teeny, tiny book. It's definitely worth the few scheckels more.

Jimi Hendrix Jimi Hendrix Experience (UNI/MCA) This superlative collection of the master of the Stratocaster is a must-have for anyone who appreciates what Hendrix did during his agonizingly short three-year career. Included are hitherto unknown gems such as "Title #3" from the Are You Experienced sessions and the 13-minute instrumental version of "Little Wing" that inspired Stevie Ray Vaughan's epochal cover. The box set's also available on vinvl!

Black Sabbath Under Wheels of Confusion (Essential Records UK) What could be greater than the gift of gloom this holiday season? This import box set anthology covers every period of the Sabs' looooong and drama-filled career, from the heyday of their Ozzy years through the bombast of their Dio years to their torturously bad Ian Gillan years and the revolving door of vocalists that came after.

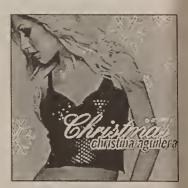
Hank Williams Sr. Move It on Over (Golden Stars) Umm, this is the Hank who doesn't do the Monday Night Football theme, for the country-impaired like myself. Williams's influence goes well beyond any modern definition of the genre, however, and this box set includes all the essential songs of his hallowed career.

Seasonal

Mark Mothersbaugh Joyeaux mutato (Rhino) The genius behind "Jocko

Homo" and, erm, the Rugrats theme goes straight for the (chest) nuts on this collection of original holiday tunes. Song titles like "Jingle\$, Jingle\$, Jingle\$" and "I Don't Have a Christmas Tree (Soylent Night)" should tune you in to the irony. But Mothersbaugh's not completely without sentiment -- "Midnight Wind-up Toy" captures the wonder of the classic Christmas Eve sneakaround. This was actually released last year but wasn't exactly overhyped, and it remains fairly obscure.

Lynyrd Skynyrd Christmas Time Again (BMG) Sorry, but I couldn't resist this one! "I thought they all died or something — I saw it on VH1!" my friend said when I mentioned this holiday mantelpiece. He's right, so the remaining members had to enlist extended family like the Charlie Daniels Band and 38 Special to help out with original tracks. Still, I'd rather be strapped to a Christmas tree and forced to listen to this a thousand times than suffer through "A Very Ally Christmas." Blech!



Christina Aguilera My Kind of Christmas (BMG/RCA) What can you say about a girl who can't resist showing off her bare torso, even on a Christmas record? You know the songs and the sentiment are trite, and you know that Christina and her label are really celebrating Cashmas here. Oh well, I guess this is the only Christmas record in history I would recommend listening to with your pants down. Too bad CDs are so small.... 💠

| | Contents | |
|----------------|---|--------|
| OIFTS | ••••• | 2 |
| NATERING THE I | FAMILY TREE | q |
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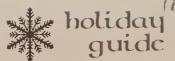
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High-tech for the holidays

By Steve Robles

know this sounds like I'm being a materialist and giving into the capitalist conspiracy that is the holiday season, but it's probably not unlikely that you might have to buy someone a gift before the year is over. I know, there are a lot of other more lofty ideals that are supposed to be embraced this time of year, but fuck that, I refuse to yank your chain. Let's be straight: your wallet is doomed.

And by living in the Bay Area, it's guaranteed that there can't be more than two or three degrees of separation between you and someone who loves electronic gadgets. Those little toys that all little darlings of the new economy treasure so. Sure, they seem absolutely unnecessary at first glance, but believe me, eventually you'll come to believe that the days before their coming were dark ages marked by cave etchings, when Raquel Welch roamed the land in a loincloth. Hell, two or three degrees my ass ... if the Bible's rapture came to take away all those with a PalmPilot in this city, there'd be so few left you'd actually find street parking downtown. And remember how frivolous those things sounded?

So here are a few picks on stuff that's out this season, prepackaged for your gift-giving needs. And if you still feel manipulated by holiday madness, just go out, buy 'em anyway, and give 'em to the one person who deserves them the most --- yourself!

Ergo Audrey by 3Com This pioneer in the art of stadium owning and renaming is calling its latest exercise in extraneous technology Audrey, an Internet appliance. What does this mean? Well, basically it's an extension of the idea of Web TV - something that isn't quite a computer but still grants you access to the Web.

Some of Audrey's features include ports for up to two Palm-compatible devices, a microphone-enabled and voiceactivated e-mail component, a wireless keyboard, and a touch screen so you can handwrite your e-mails in your very own chicken scratch! Nothing says "I'm a completely deranged psychopath!" like threatening missives scrawled by your own evil longhand. There're also built-in speakers and audio outputs for listening to your favorite streaming Webcasts, which can be preset and accessed by that most archaic analog device, the knob.

Clearly 3Com is going for the postiMac aesthetic. First there's the aforementioned funky, TV-style knob; then there's the fact that Audrey is available in a variety of handy-dandy colors that are sure to complement any live-work space. Internet Radio by Kerbango Resources

There was very little about Los Angeles that I missed when I first moved here a couple of years ago, but one thing was my beloved KCRW radio station. Clearly without equal in this paltry Bay Area radio market, I relied on the Santa Monica station's streaming Webcasts to preserve my well-being. Since then, lots of stations (some only available online) have sprung up in cyberspace, many easily dwarfing the quality of what you can find on an actual radio.

Kerbango has tapped into this reality by creating what it deems the world's first stand-alone Internet radio - a device that acts like a stereo receiver, only its "channels" are actually Web sites streaming audio. When you turn on Kerbango's Internet Radio, you are (with the help of a broadband connection, which everyone has now, right?) instantly connected with the Kerbango Tuning Service, a database that stores information on all streams Kerbango finds on the Net. The device allows you five preset stations.

This gizmo also employs the oh-sohappy knob concept. By twisting a knob, you are taken through the radio's category menus - you can select news, talk, or music. Further knob twiddling on the music menu will guide you to various genres, such as country, classical, jazz, or rock. (I'm guessing they're still working on the terrorcore genre.) It also looks very cool, especially if you like the color blue.

AirPort by Apple More and more idiots I know find that it's not enough just to have a powerful PC running 24 hours a day in their home — sometimes they hook up a second unit, or more often a spare laptop they can plop in front of the TV in the living room. This is OK if you're working on, say, a Word file, but if you wanna be online, a dangerous pile of wires and cords can stretch across an apartment like trip wires set by Vietcong.

Apple's AirPort works the same way a cordless phone does. A base is set up that accepts power and a phone line (along with an ethernet port in this case). Then you install an AirPort card on your laptop or whatever, and bang! It uses radio signals, so you don't have to worry about solid-object interference. Unfortunately, it only works for a 56k modem connection, but the wireless data rate is a jaunty 11 megabits per second, which works well for networking between systems.

Even if you don't have multiple systems, the AirPort can be handy if your workstation isn't close to a phone outlet and you don't wanna duct tape 50 yards' worth of cords all over your hardwood floor. And it looks like a flying saucer! ❖



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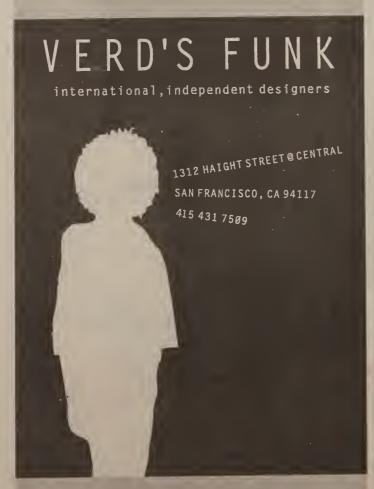
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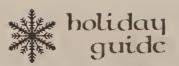
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CANDY



It came from the North Pole

By Cheryl Eddy

hristmas means bankruptcy, overdoses of eggnog, 10 extra pounds, delayed flights, and face-offs with relatives who ask you when you're gonna get a real job. No wonder there are so many maniacs running around spreading tidings of comfort and joy. This year roast It's a Wonderful Life on an open fire and check out these lesser-known vuletide classics

Black Christmas (Bob Clark, 1974) puts a spin on the urban legend about a baby-sitter who keeps getting crank calls - and then learns they're coming from inside the house. Clark, who's also responsible for Porky's, has a stellar cast in Olivia Hussey, Margot Kidder (as a trash-talking lush), Keir Dullea, and John Saxon. An early entry into the hack-'em-up genre, Black Christmas has more flourish (the obscene caller is truly freaky) and character development than your standard slasher-by-numbers. Christmas carols and a holidaydecked, cavernous sorority house keep things seasonally sinister.

Christmas Evil (Lewis Jackson, 1980) gets points for its black humor. Poor Harry Stadling, he's not been right since he saw Mommy getting it on with Santa one Christmas Eve. Now he's a disgruntled Jolly Dream toyfactory employee with a Kris Kringle complex, a terrifying ho-ho-ho laugh, and a van with a sleigh painted on the side. More Falling Down than Friday the 13th, Christmas Evil has Harry killing selectively and vengefully. Best moments: the police lineup of Santa Clauses ("Step forward and say Merry Christmas!") and the weirdly uplifting Thelma and Louise-meets-'Twas the Night before Christmas ending.

Silent Night, Bloody Night (Theodore Gershuny, 1972) is a



moody little nugget and evidences why any film that starts right off with a guy flailing around on fire is clearly headed for greatness. An unusual cast, including Warhol-ites Mary Woronov and Candy Darling, livens up this darkly lit tale of a sinister house in a one-cop town, a family with a terrible secret, and, natch, an escapee from the state hospital for the criminally insane. Creepy sepia-toned flashbacks and a spooky, mysterious mood set this one apart from the way-schlockier, similarly titled Silent Night, Deadly Night series.

Silent Night, Deadly Night Part 2 (Lee Harry, 1987) is your best entry point into this five-film franchise. The entire first half is composed of flashbacks taken from part one, creating an amusing highlight reel of Santa on the rampage (watch Tales from the Crypt for a psycho Santa who's actually kind of scary), with voice-over commentary by the younger brother of the first movie's marauding Claus. Inevitably, little bro also plunges into a life of spree killing, couching his remedial acting skills in a so-so demonic laugh, a wardrobe of tight polo shirts, and an array of weird eyebrow tics. Choice elements include a hideously scarred evil nun, cops who draw their guns and shout, "Freeze, asshole," and the idea that a kid with a homicidal hatred of Christmas will be cured if adopted by Jewish parents. The rest of the series can be summed up pretty succinctly: part three was directed by Monte Hellman (!); part four has effects by Screaming Mad George; part five stars Mickey Rooney. Other then that, pick the installment with the box art that appeals to you the most, and go from there.

Remember how pissed people were at Gremlins (Joe Dante, 1984) for being a sweet, cuddly Christmas movie that turned all violent and scary about halfway through? Watch this one again for all the stuff you've forgotten: cameos from Steven Spielberg and others and references to films like The Wizard of Oz and It's a Wonderful Life.

Segue from horror to the truly bizarre with Santa Claus Conquers the Martians (Nicholas Webster, 1964), which boasts the shout-along theme "Hooray for Santa Claus!" and a pintsize Pia Zadora as a green-faced Martian. Other then that, it's basically a no-budget fantasy with Doctor Whoish aliens, stock footage of rockets, and real midgets playing Santa's elves. Produced by the prolific Joseph E. Levine (Godzilla, The Last Days of



Sodom and Gomorrah, and a zillion others), Martians makes a good double feature with the corny Santa Claus: The Movie (Jeannot Szwarc, 1985), starring Dudley Moore and Burgess Meredith as elves and John Lithgow as an evil toy-maker. Or check out Santa Claus Visits the Magical Land of Mother Goose, Blood Feast auteur Herschell Gordon Lewis's 1967 foray into children's films. And if all else fails, most video stores have a copy of Hulk Hogan's 1996 entry into the Christmas-bizarro genre, Santa with Muscles.

All I want for Christmas is DVDs

From www.image-entertainment .com: Blood Trilogy box set containing special editions of Lewis's Blood Feast (1963), 2000 Maniacs (1964), and Color Me Blood Red (1965). Features include audio commentary, outtakes, and trailers. Then there's the Beany and Cecil special edition DVD, containing an incredibly comprehensive look at Bob Clampett's cartoon boy and his loyal sea serpent, with commentary, archival material, rare bits, and more.

Also recommended, available at www.express.com: Enter the Dragon: Deluxe Collector set, with an extrascrammed DVD and a "limited edition senitype, lobby cards, CD soundtrack, and a 52-page commemorative book packaged in a slipcase." The Beyond: Limited Edition Tin, for the Italian horror fan in your life. It comes with clips of director Lucio Fulci, a 48-page booklet, and six miniposter replicas, all tucked into a tin container. And the ultimate gift: Universal's Classic Monsters Collection, with eight DVDs, including The Creature from the Black Lagoon, Bride of Frankenstein, The Invisible Man, and other favorites. *

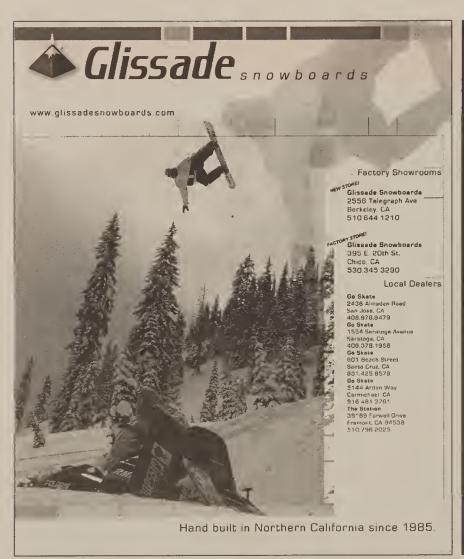


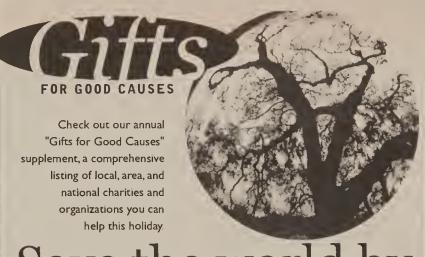
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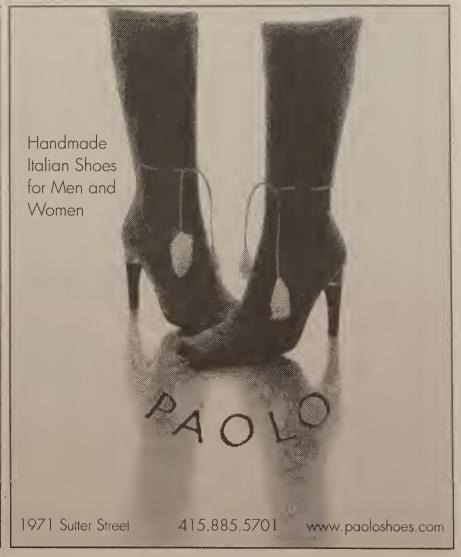
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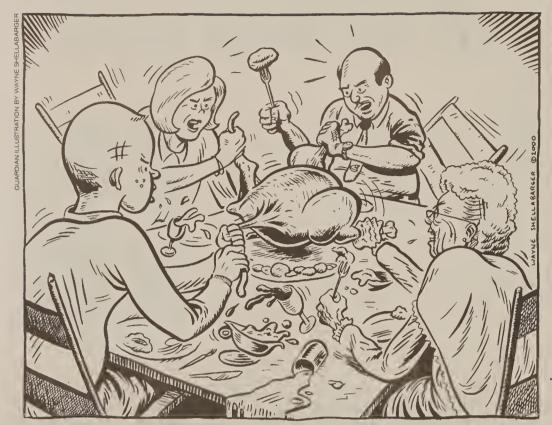
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Watering the family tree

By Steve Robles

n the interest of full disclosure, I should mention that my brother, who lives in Sacramento, will probably read this. Hey, man. He never used to see the stuff I wrote, but that has changed since I started writing for the Bay Guardian. I first realized this after he phoned me to talk to me about some article in which I was apparently bragging about having had a billion acid trips or something. "That was ... interesting," he deadpanned.

Somehow I sensed that he had not quite understood my desire to put such scandal in print. Don't worry, bro, there won't be any psychedelic references in this happy holiday piece, and I won't even make a reference to smoking crack.

Said brother and I will be flying deep into the ass of Texas this week to visit with Ma and Pa on the ol' range. And what has become apparent to my bro and me over the years is that our entire family experience revolves around what the computer in Ridley Scott's Alien described as "minimum safe distance."

This is what makes our holiday gettogethers not just tolerable but usually enjoyable. First of all, there's the actual physical distance. The still-intact parental unit (gasp!) is situated in San Antonio; my sister lives in Long Beach (and I almost *never* go to SoCal, except to get prodded by police at the behest of this paper); and of course, the brother's in Sac. Sure, the last isn't far away, but I have no car, and riding Amtrak is a bit much.

And obviously, there is another distance that makes a rather short train jaunt out of the question. My family, while very liberal, is also staunchly mainstream. Despite the fact that I share my taste for Molly Hatchet, Eminem, Chet Baker, and Frank Sinatra with my brother, sister, pop, and mom, respectively, we are still more defined by what separates me from them than by anything else.

For instance, I'm the only one in the family who's rejected Catholicism as the chicken stock in his or her psychic soup. Not only do they all still believe in Jeebus or whoever that Ted Nugent-looking dude is supposed to be, but they actually go to church! Ack! There's nothing more pathetic than watching me scramble for the fucking missalette just to chant the Our Father at a holiday mass, for chrissake!

Then there's the whole saying grace thing before we carve into one of nature's stupidest creatures (right after John Travolta). When I became a Buddhist at 20, the old man went

apeshit. I was actually surprised — both at how much he freaked out and by how un-freaked-out my ma was. But ever since, Pops has perpetually called on me to thank the tooth fairy for the dead carcass that's about to fill our bellies. I stammer for a bit, just long enough for Ma to pipe in before Armageddon breaks out.

Weirdly enough, classic routines like that actually endear my family to me, despite whatever dysfunctional bullshit occurs along the way. Maybe it's just the fact that I manage to sneak off into the drafty east Texas garage every half hour to smoke some dope ... nah, it's more than that.

The older I get, and the more really fucked-up situations I see, the more I realize that a little fond distance is not so bad. I genuinely shocked a couple of friends recently by stating that I was kinda looking forward to my family reunion at Thanksgiving. I felt a little guilty; I actually had to choose between my crphan family of friends and my real family. But what the hell - my birthday's coming up, so that should be a good time to bond with friends. For better or for worse, it's not as if I'd ever bust out the threefoot bong and the nitrous tank for my real family. Now that would be worth saying grace over! *





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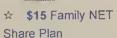
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2018 Clement St. (between 21st & 22nd Ave) Tel: (415)387-6880 holiday guide

shopping

Gifts by local artists

By Cicely J. Sweed

ant a distinctly San Francisco– style holiday shopping experience? Then bypass the shopping mall this year and venture into the vibrant world of Bay Area art. Every holiday season art organizations, studios, and galleries present special holiday sales at which the public can purchase artwork from local artists and artisans. You'll avoid the egregious holiday shopping crowds, and your gift giving will be twofold: your family and friends will receive one-of-a-kind treasures, and you'll help put money in the pockets of local artists.

'Affordable Art' Curated by memberartist Erik Berkule, City Art Gallery cooperative's third annual show of affordable art showcases the work of local member-artists working in a variety of mediums, including drawing, painting, photography, print, glass, and sculpture. Many items will be under \$100, with the majority under \$200. Come out and join more than 15 artists at the opening reception. Dec. 1-30 (opening reception Fri/1, 7-11 p.m.), Tues.-Sun., noon-9 p.m., City Art Gallery, 828 Valencia, S.F. Free. (415) 970-9900.

Artvibe: The Fourth Annual Bay Area Artisans Holiday Show and Sale If you're looking for a one-stop shop to check off your holiday gift list with eclectic and original art, then stop by this wearable, functional, and visual arts exhibition. It features more than 16 artists, jewelers, and craftspeople presenting work from various corners of the artistic landscape, including jewelry, photography, ceramics, and glass. The show includes Christine Dhein's (www.seximetal.com) titillating necklaces and bracelets with rubber strands and smooth diamond clasps; Shahasp Valentine's Precieux line of precious-metal clay jewelry etched with intricate, nature-inspired patterns; handcrafted fused glass housewares in vibrant colors and festive designs, from Trish Culbert's Lizard Works Glass line (www.lizardworksglass.com); Jeffrev A. Thies's Thiessen Design line of mystical steel furniture and home accessories with a Gothic twist (www.thiessendesign .com); and much more. Dec. 9-10, Sat., 10 a.m.-6:30 p.m.; Sun., 10 a.m.-3 p.m., Fort Mason, Bldg. A, Golden Gate Room, Marina at Laguna, S.F. Free. (415) 920-9439, www.precieux.com/artisans/ index.html.

Clay Studio Annual Holiday Sale With prices ranging from \$2 to \$100, this annual sale is an excellent opportunity to find the perfect gift for the pottery and ceramic lover in your life. More than 32 resident artists, instructors, and students will be selling functional pottery and sculptural ceramic works. A portion of the proceeds will go to the Clay Studio to help with general maintenance, upkeep, and class costs. Nov. 29-Dec. 16, Wed.-Sat., noon-5 p.m., Clay

Studio, 743 Harrison, S.F. Free. (415) 777-9080.

Fifth Annual Naughty Santa's Black Market Bazaar At the Naughty Santa's Black Market Bazaar stress-induced shoppers check their troubles (and their clothes) at the door and join the hedonistic fun that befits a fashion extravaganza. Enjoy shopping, eats, drinks, mayhem, performance, and perversion all under one roof as you browse the wearable art booths showcasing work from more than 15 local designers, including Gallo Design Studio, Withitgirl.com, Dee Dee Russell Accessories (of Dee Dee TV), Grace Fua Hair Designs, and Jasmin Zorlu Hats. Brought to you by Sounds Good Sound, Brynne Cortez of Runway Fashion Shows, and Popcorn Anti-Theater, this shopping party is clothing optional, but costumes are encouraged. Dec. 9, 3 p.m.-midnight (floor show 7:30 p.m.), SomArts Gallery, 934 Brannan, S.F. \$5 before 6 p.m., \$10 after; free for Santas in full dress.

KPFA 30th Annual Community Crafts Fair More than 225 craftspeople and artists exhibit original work in all mediums amid the tranquil ambience of live world music and the delectable aroma of natural foods. Enjoy performances by musicians from all over the world, including Los Cenzontles, Chilean flutist Viviana Guzan, the Baguette Ouartet with Odile Lavault, and Algerian Moh Alilech. Organic dishes are catered by Whole Foods, with produce provided by farmers who grow nongenetically engineered crops. Proceeds go to the artists and to benefit KPFA. Dec. 9-10, 10 a.m.-6 p.m., Concourse Exhibition Center, 635 Eightli St., S.F. \$6, \$4 seniors or disabled, free for 16 and under. Free daily shuttle service from the Civic Center Bart station. (510) 848-6767

Public Glass Holiday Sale Public Glass opened three years ago when wellknown glass artist Bob Bellucci and a few friends combined resources to create a space that would support and enrich the Bay Area glass community. Each year it hosts a holiday glass sale where more than 15 artists and instructors sell their work. Thirty percent of the proceeds are donated to Public Glass to maintain the studio and support its Artist in Residency program and Art and Glass, a weekly demonstration open to the public in which renowned artists (Jamex and Einar de la Torre, Jane Rosen, and Karen Wallenbrink have been past participants) work with Public Glass artists, instructors, and students on collaborative glass and art projects. Dec. 9, 10 a.m.-5 p.m., 1750 Armstrong, S.F. Free. (415) 671-4916, www.publicglass.org.

Ruby Gallery Holiday Gift Show Specializing in wearable art, accessories, and housewares by local artisans and craftspeople, Ruby Gallery hosts a customer appreciation party the first Friday of every month. This month the cooperative



Fire it up: Robert Davis blows glass at Public Glass, where local artists put their wares on sale Dec. 9.

presents its annual holiday art show, featuring works by local artists. Mingle with the artists at the opening reception and indulge your loved ones with Venetian glass pieces by Pixie Creations, fine-art journals made from recycled visual media by Junk Mail, Alliway Design's hand-knotted jewelry made with semiprecious stones, or works by other artists in the gallery. Opening reception Dec. 1, 7-9 p.m.; gallery hours Mon.-Tues., 3-9 p.m.; Wed.-Fri., noon-8 p.m.; Sat.-Sun., 11 a.m.-7 p.m., Ruby Gallery, 3602 20th St., S.F. Free. 1-877-595-RUBY.

Ruby's Clay Studio and Gallery About 20 years ago a clay artist named Ruby had a dream of providing an affordable space for people who wanted to work in ceramic art, so she took it upon herself to open her small Noe Valley studio space to the public. Now, although Ruby has passed, her legacy lives on at her eponymous studio and gallery, which is run by more than 120 full-time and community artists who use the studio space, teach classes to the public, and manage a gallery space. For the holidays the nonprofit collective presents a show in the front gallery that showcases a wide range of ceramic work from artists working in the studio. The public is invited to view the artists' open studios, speak directly with artists, and see their works in progress. Holiday show Dec. 1-Jan. 1, Mon.-Thurs., 9 a.m.-1 p.m.; Fri.-Sat., 12:30-4:30 p.m., 552A Noe, S.F. Free. (415) 558-9819. To make an appointment outside of managers' hours, call (415) 437-1642 before 8 p.m.

Women of Color Seventh Annual Arts and Crafts Fair Local women of color artists and artisans will be selling a wide selection of original arts and crafts, including paintings, clay sculptures, textiles, jewelry, quilts, decorative furniture, handmade holiday cards, and wearable art. Prices vary from \$1 to \$500, and all proceeds from the sale go back to the artists. Sat/25, 10:30 a.m.-4:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. Free. (510) 758-4911. 💠

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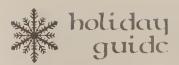
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shopping

Frugal finds

By Justine Sharrock

hopping at 99¢ stores is not just about being a cheapskate. It is about finding the rare oddities and miscellaneous treats hidden among the crammed shelves. It is about searching through bins and browsing the aisles filled with plastic-wrapped Made in Taiwan gadgets. It is about searching for that perfect icon of miscellaneousness. And sometimes it is also about being a cheapskate.

Shopping for gifts is one of the times when you are allowed to — even supposed to — buy things that are not necessarily practical. Whereas some take this license to mean that they can spend \$24.95 on body lotion, I find it the perfect opportunity to indulge in the rare, the random, and the almost useless. Instead of slugging through crowd-ridden malls, holiday shopping becomes more akin to a treasure hunt.

The search is for that item that brings joy through its quirkiness and humor: pecking bird toothpick holders (\$2.99), musical hairbrushes that promise to chime when used correctly (\$1.39), Weepy the Wee Wee, the young-boy water squirter (\$2.99), or Teletubby knockoff diaries (\$1.99). When giving such a gift, note that incorrect English phrases on Japanese products are always appreciated. The tacky and the trashy can be shared and adored in ironic quotation marks. The miscellaneous category wins.

But be careful what joke you crack with whom. For example, although Christian iconography is trendy in its kitschy appeal, it's not ironic to everybody. Certain believers, such as my mother, would find such kitsch highly inappropriate around the time we are "celebrating the birth of our savior."

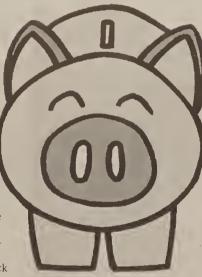
To me it seems fitting to celebrate a Christian holiday that has become so thoroughly bastardized and separated from its religious roots by offering up some good old Christian iconography in ironic quotation marks. Ninety-nine-cent stores in the Mission are littered with artifacts such as the Virgin Mary nightlight (994), a kitchen clock depicting the crucifixion (\$2.99), 3-D Last Supper wall hangings (\$6.99), and votive candles (994). Jesus' image adorns everything from key chains to diaries.

Cheap prices allow us to indulge our friends and fulfill our gift-giving duties, while not breaking our wallets. You may feel uncomfortable indulging your friends' Japanimation craze, seeing it as not only a fad but also a possible Asian fetish, but at 99¢ who could turn down the wideeyed stare of the Japanese toon girl on the Love Sky diary?

Ninety-nine-cent stores also offer the usual generic gifts, but for a fraction of the price. Usually the main difference between any item and its highfalutin cousin at a classy boutique is the packaging. Become a regular Martha Stewart and provide your own high-class wrapping, and no one will know the difference. Here's where to get the goods.

The Mission

The stretch along Mission Street from 24th Street to 18th Street is lined with discount stores, from the basic 99¢ store to the "trading centers," all filled with beautiful junk.



Discount City (2762 Mission, 415-642-7991) is a classic 99¢ store. Look for its selection of personalized shot glasses with a western theme (59¢). Choose Matt's Bar, or better yet, make your kid the teacher's pet with the Teacher's Bar shot glass. An Adult Mealtime Protector (\$1.99) can give that not-so-subtle hint to your aging uncle. The shiny bike horn (\$1.49) is a classic choice for any Mission-hipster bike rider. Offer your yuppie friends cell-phone magnets (set of six for \$1.99).

Giant Value (2558 Mission, 415-647-5382) is indeed huge. For Sanrio fans, the Hello Kitty tote is just \$1.99. Pick up a plush teddy bear by Applause, stretch gloves (\$1.49), or a CD wallet (\$2.99). The store has bandannas (\$1.49) in almost every color for your back-pocket-toting bar fag. Rayon scarves (\$1.49) come in everything from animal print to I Love Jesus patterns. What's more, the art-supply section wins hands down.

The strength of **Long Power** (2757 Mission, 415-648-7791) lies in its novelty toys. Five bucks will land you a battery-operated hula girl, who

moves across the floor as she shimmies her hips to the music. Like other discount stores, it has Japanese talking alarm clocks (\$6.99) in Pokémon and Sanrio characters. However, it also showcases a Japanese boy with his pants down and a teeny light-up penis to wish you good morning. Japanimation fans will drool over the stationery choices. Diaries, stationery, and organizers are all decorated with the droopyeyed sexy girls with their zombie stares and misappropriated American phrases, such as the Cheerleader Sky journal.

Chinatown

It's no secret that Chinatown is filled with gift stores with cheap buys.

Most stores carry gift items such as stink bombs (\$1), chopsticks (starting at \$1.99), fans (\$1.99), and a variety of journals and address books (starting at \$1.49), origami sets (\$1.99–\$3.99), temporary tattoos (\$1.99), and incense (starting at 99¢). Pick through the tourist gear for some unexpected finds.

China Bazaar (667 Grant, 415-391-6369) is three floors filled with traditional Chinatown fare, such as switchblade combs (\$1.99), handcuffs (\$1.99), potato guns (\$1.99), XXX fortune cookies (\$1.99), and Chinese checkers games (\$1.99), as well as other gift items that reach far beyond the usual tourist gear, such as sea monkeys (\$6.99), tiki salt-and-pepper shakers (\$4.99), and Funky Fresh car fresheners, in either dice-with-Monte-Carlo-scent or hula-girl (\$1.99).

Richmond and the Sunset

The shops in these neighborhoods have the same stuff you could find in Chinatown, minus the tourist T-shirts and Alcatraz ashtrays, and minus the tourist prices.

Gold Star Discount Store (740 Clement, 415-221-5052) has the Chinatown usuals; however, my favorite find there was the Spy Ear (\$3.49), a device allowing spies to listen in discreetly on the conversations of others.

Miscellaneous

Park '99' Clearance Center (1655 Fillmore, 415-771-2769) is a great example of how 99¢ stores can marvelously crop up anywhere. It's off the beaten track in terms of discount shopping, translating into some great gems that have long been overlooked. Take for instance the Desert Storm trading cards (\$2.98), the classic '70s beanbag ashtrays (99¢), or the 1 Love Jesus plastic barrettes (99¢ for a bag). Stoners will appreciate the black-light bulb (\$1.59) and the incense and incense holder (\$1.99). *

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shopping

Quirky gifts

By Lisa Allyn Hardy

ooking for some special gifts this holiday season? After scouring San Francisco and the East Bay, I discovered a few shops that offer a bevy of bizarre and unusual toys, gadgets, and novelties. Here is a list of stores chock-full of quirky vintage and new gifts for everyone on your holiday shopping list.

Cliff's Variety store sells zany and interesting novelties as well as hardware in the main store. Next door is Cliff's fabric and bath shop, which sells gorgeous fabrics, tiaras, feathered headpieces, and bathroom goodies. In the main Cliff's I watched a supply of jasminescented Angel Snot (\$2) being restocked, alleged to be "the gift of precious fluids from heaven's messengers." For a crafty gift try Mold-It (\$14), a molding and casting kit. Or kick your cooking up a notch with a set of Loch Ness Monster Spice Shakers (\$8). Main store Mon.-Sat., 9:30 a.m.-8 p.m.; fabric and bath shop Mon.-Sat., 10 a.m.-7 p.m. (call for holiday hours), 479 Castro, S.F. (415) 431-5365.

Everybody knows that Good Vibrations sells an extensive variety of sex toys, literature, and videos. But did you know about its special holiday gift section? Stuff some stockings with the pretty I Candy Smoothie waterproof vibrators (\$16) in holiday colors. The iMac-esque translucent wands reveal the spinning mechanism. Or freshen your breath before kissing under the mistletoe with a tin of Peppermint Peckers (\$5). Wrap up a Strap-On Sex gift package for only \$42. Sun.-Thurs., 11 a.m.-7 p.m.; Fri.-Sat., 11 a.m.-8 p.m., 1210 Valencia, S.F. (415) 974-8980 (also 2504 San Pablo, Berk. 510-841-8987), www.goodvibes.com.

Happy Trails is a pop culture haven, with its whimsical gifts and retro housewares and clothing. Kitschy merchandise such as the wares in its Magnet Mania section pays homage to icons such as Elvis, Wonder Woman, and pinup girls. A vintage Wonder Woman action figure (\$8.95) makes a perfect stocking stuffer. Get a cool blue or pink lamp with a black velvet cat on the shade for \$54. Remember the Magic 8 Ball? All your questions answered for the price of \$11.95. Mon.-Sun., 11 a.m.-7:30 p.m., 1615 Haight, S.F. (415) 431-7232, www.niftygifty.com.

Paxton Gate calls its merchandise a collection of "treasures and oddities inspired by the garden and the natural sciences." Expect to spend an hour or two in this fascinating and educational store. Antique anatomical prints from the early 1900s retail for \$500. Beautiful butterflies mounted and framed range from \$48 to \$600. You can buy 15-million-year-old megalodon shark teeth for anywhere from \$18 to \$350. Tillandsias, a.k.a. air

plants, cost between \$1.50 and \$100. Don't miss the comical anthropomorphized stuffed mice created by the local taxidermist Jeanie M. Sun.-Thurs., noon-8 p.m.; Fri.-Sat., noon-9 p.m., 824 Valencia, S.F. (415) 824-1872, www.paxton-gate.com.

Uncle Mame screams "less is not more" with its wonderfully garish storefront and its inner assortment of trinkets and treasures, including Pez dispensers, crazy greeting cards, pop icon memorabilia, and discontinued cereals. The vintage Pez dispensers run from \$7.99 for Curious George to \$19.99 for the highly treasured Papa Smurf. Uncle Mame sells an enormous selection of offbeat cards (\$3) to personalize with your own witty comments. A Cheryl Ladd doll from the Charlie's Angels series will cost you \$125. Enjoy fond memories of earlymorning sugar highs with a box of Count Chocula or Boo Berry. Mon., Wed., Fri.-Sat., noon-7 p.m.; Sun., noon-5 p.m., 2241 Market, S.F. (415) 626-1953, www.unclemame.com.

Wishbone has an eclectic mix of bath and kitchen goodies, unique stationery and books, Dirty Girl cosmetics, and funky accessories. The Burger Bath Basket (\$30) contains fast food-shaped soaps and sponges. Thanksgiving 101, by Rick Rodgers (\$15), gives tips for preparing a holiday dinner. The miniiMac (\$28) is an alarm clock radio with a calculator, a thermometer, and a calendar. 11:30 a.m.-7 p.m., 601 Irving, S.F. (415) 242-5540. Mon,-Fri., 10 a.m.-7 p.ni.; Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m., One Embarcadero Center, Second level, S.F. (415) 955-1907.

East Bay

Annapurna is the landmark head shop in Berkeley. The dimly lit interior houses exotic and imported cards, incense and unusual gifts, funky jewelry, and, ahem, tobacco products and pipes. The sterling silver rings and studs are \$8.99 to \$50. Light up your party with a string of Hanukkah lights for \$11.99. Beautiful glass pipes range from \$18.99 to \$450 (for the fancier bubblers and water pipes). Mon.-Thurs., 10 a.m.-10 p.m.; Fri.-Sat., 10 a.m.-11 p.m., 2416 Telegraph, Berk. (510) 841-6187.

Kimono My House is the largest Japanimation sci-fi toy and robot retailer in the United States. The rooftop store is crammed with cool icons and action heroes from 1960s and '70s Japan, plus new merchandise. Prices range from a \$5 anime video clearance to \$1,250 for a collectible tin boat from the late 1950s. The anatomically correct Cuties doll dressed in all her Catholic schoolgirl glory retails for \$198, and a radio-controlled Godzilla goes for \$850. Wed.-Sat., 11 a.m.-6 p.m.; Sun., noon-5 p.m., 1424 62nd St., Emeryville. (510) 428-0922, www.slip.net/~kimono. *

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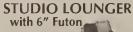
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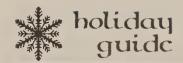
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Orphan for the holidays

By Annalee Newitz

ven if Thanksgiving is the white man's imperialist orgy, and Christmas is yet another way that the church has used capitalism to foist its ideology on the masses, you're probably going to be lonely during the holidays if you have nowhere to celebrate or protest them. It sucks to be manipulated into caring about the holidays by dominant culture and the media. But sometimes you just can't avoid it. Most of us want to spend Thanksgiving and pick-your-winter-holiday with a bunch of people who are cooking food and giving presents and being vaguely social.

Traditionally, people in the United States are supposed to spend the holidays with family. I believe that all of us, deep in our hearts, wish that family holidays could evoke fuzzy Hallmark images and warm feelings and intergenerational bonding and all that crap. But the reality for most of us is that family holidays are at best financially impossible because the clan lives so far away, and at worst emotionally

impossible because the clan is full of incestuous, bigoted creepazoids who think psychological torture is an Olympic sport. People who cannot or will not spend the holidays with their families are called orphans, and their celebrations are thus given names like "orphans' Thanksgiving," "orphans' Hanukkah," etc.

I've been a holiday orphan all my life. My biological family - which consists of only two people besides myself - has never been much for spending holidays together. Even when I lived in my parents' house, we never had a Thanksgiving dinner or a Hanukkah gathering (although there were some memorable latkes and kasha varnishkes, thanks to my father's gourmet streak). I'm an ideal test case for the whole orphan holiday experience, since I have no nonorphan holiday memories to pollute my enjoyment of the season.

Every year when it comes time to celebrate Thanksgiving or the various and sundry winter holidays, I've had to improvise. I've even developed my

own traditions, many of which I've carried from one group of orphans to another. Even if the identities of my co-celebrants change, I have the comfort of knowing that some of my rituals won't

l have two Thanksgiving rituals that I've kept every year, no matter where I've found myself during the holiday. One is eating mashed potatoes with cheddar cheese, and the other is watching nationalist propaganda movies. One memorable year I went to Freya's house and shared Leni Riefenstahl's infamous pro-Nazi film Triumph of the Will with an apartment full of vexed graduate students and homeopathy-obsessed lesbians. I also brought mashed potatoes with cheddar cheese in them. Another year, also with Freya, I screened the American racist epic Birth of a Nation. That was good with mashed potatoes too. I'm the kind of overeducated, ironysaturated prick who wants to remind people that their turkey is just the savory coating on a national tradition of violence, racial exclusion, and class

warfare. Yum! This year we may have to have a John Wayne movie, or possibly Rambo.

My personal traditions aside, one of the most important and delicious ingredients of any orphans' holiday is collective organizing. Everybody who comes has to bring something, even if it's just a premade pumpkin pie from Andronico's. Instead of having the same old boring "grandma's gravy" every year, you get three different kinds of gravy from three different grandmas whom you'll never have to meet or talk to about how George W. Bush is a man of the people. And there's always the entertainment value in weird random shit that people bring to the table, like marshmallow cream mixed into the yams, or this British vegetarian thing that Jillian called "nut roast." This year Lisa and Nancy agreed that no Thanksgiving would be complete without broccoli and cheese sauce. Apparently there was some kind of convergence in their personal predilections that was utterly

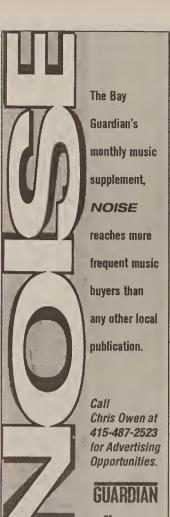
The beautiful thing about orphans' holidays is that you can cling to your favorite traditions, like decorating the tree or making eggnog or going wild with mistletoe, and flout all of the traditions that you think suck ass. If the idea of having a kid-friendly Christmas makes you ill, you can show porn movies while you string up lights. You can go to a hot tub or a casino or a movie instead of cooking. Nobody will make fun of your clothes or raise their eyebrows at your new tattoo or criticize the fact that you do something stupid like writing for a living when you could be a nice entrepreneur like your pop. You won't have to hide your political opinions or your cross-dressed lover. You can listen to Coldcut and Apocalyptica instead of Adam Sandler's groan-o-rific Hanukkah song or Christmas carols.

The whole point of the holidays is to have fun and take some time off from work. Having an orphan shindig is the best way to get into the true holiday spirit, because you end up doing all of the things you'd normally do with your friends, like relaxing or having deep conversations or getting stoned to watch Charlie's Angels. And as a special bonus, there's the added attraction of getting to thumb your nose at all of those mainstream, biological family-oriented traditionalists

People who are new to the orphan holiday experience will revel in the rush of freedom they feel at being liberated from family tradition. But the seasoned orphans like myself, there's always the pang of loss each year when you wish you could have things exactly as they were the year before. The world of orphans, unlike the world of biological families, changes constantly. You may spend several years in a row with the same group of orphans, only to find yourself abruptly mingling with another. There may be certain individuals who join you every year, for many different holidays. But even those individuals may find other orphan families over time. And suddenly you feel lost without their turkey-basting skills or their nut roast or their ability to laugh at even the most heinous examples of American jingoism floating by on the television set

The life of an orphan at the holidays is charmingly anarchic, but it does involve sacrificing a certain amount of comforting repetition. That's why it's important to keep your own traditions intact as best you can and treasure the strange differences between your experiences each year, rather than value what makes each year the same.

And the best part is that when you have the orphans over, you can say good-bye to your ugly memories of relatives screaming at one another all through holiday dinner. Blood relations are the most impolite people on earth. But the families we choose, our friends, treat us with the kind of love and respect that made us pick them as companions in the first place. &







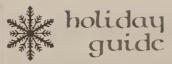


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Overcome your fear of French wine

By Paul Reidinger

o another Halloween has come and gone, and you've missed your chance to don the scariest outfit of all time. No, I'm not talking about the Dracula getup, or even the George W. Bush mask, though of course that's horrifying. (Was there ever such a lightweight on the national political scene? Compared with Dubya, fawnish Dan Quayle seems, in the kindly light of retrospection, quite formidable, as the French say. And speaking of the French ...)

I can only mean, of course, dressing up as a bottle of French wine, labeled with unfamiliar, difficult-to-pronounce words that, for the most part, do not include those comforting teddy bears "chardonnay" or "merlot" or even the racier "viognier" or "carignan." Nothing more effectively chills the blood of otherwise self-confident adults than being asked to choose or comment intelligently on — or just recognize — some wine produced somewhere, anywhere but here. Lower lips tremble; eyes are averted; conversations are guided onto safer ground, onto terra firma - onto, say, the subject of grape varietals.

I have friends, recently decamped to Germany (she being a native of Kiel and he, for 35 years a practicing psychologist and Ph.D., having lost his downtown office space to some doomed dot-com enterprise riding a crackhead rush of venture capital) who always showed up for dinner with a bottle or two of Kendall-Jackson chardonnay. Naturally I was grateful. I like K-J chardonnay well enough; or perhaps I should say I find it drinkable, if a little sweet and heavy on the toasty and vanilla notes, as California chardonnays tend to be. It's safe but uninteresting, like a government bond.

When they took us out for a farewell dinner at the beginning of the summer, it fell to me to order the wine, and, with a certain cold satisfaction, I passed over the K-J for a bottle of Puligny-Montrachet, a white wine (made primarily from chardonnay) produced in Burgundy, in northeastern France. The psychologist was pleasantly surprised by the wine's crisp acidity (French whites have a refreshing citrus quality you don't find in plump, rich California wines) and by the hints of chalk and minerals so characteristic of Burgundy soil.

"I never would have ordered this!" he said, sniffing and sipping and pouring himself more. "I wouldn't have known what it was."

There is the issue, succinctly put. Even educated, food-savvy Americans are often baffled and intimidated by the labeling information on bottles of French wine. We tend not to know, for instance,

that Puligny and Montrachet are villages in the heart of Burgundy's wine country, and that their names appended to a bottle of wine tell a prospective buyer that it comes from — and bears the qualities of — a particular region or district.

For while the American wine industry is varietal driven and for the most part classifies its products on that basis, the French have for centuries embraced the notion of terroir: the factors other than the variety of grape that find expression in the wine. These factors include the nature of the soil, the climate, sunshine, rainfall, and the slope of the terrain. A French label strives to tell you where a wine was produced as the primary means of telling you what it will be like.

(To be fair to American, and particularly Californian, vintners, our industry

larly Californian, vintners, our industry

Drink up: There's nothing like a good French wine during the holidays.

over the past decade or so has warmed to the idea of *terroir*, and the federal Bureau of Alcohol, Tobacco and Firearms now designates "American viticultural areas," which in effect gives meaning to American *terroir*. At the moment, the world's biggest *terroir* apostates are the Australians. My brother, a budding but insecure oenophile, likes their wines — in part because of the simplified labeling, I suspect.)

The French do not understand and do not approve of our fixation on varietals. But they have figured out that they can use it to sell some of their less distinguished wine. If you walk into Trader Joe's or Safeway, you're likely to find, on the shelves reserved for European wines, bottles conspicuously labeled both "burgundy" and "chardonnay" or "pinot

noir." Don't buy them. Whether they come from France or Italy or Spain (and I have seen examples of all three), they are made chiefly for the American market. No self-respecting French buyer would go for a bottle of white burgundy wine labeled "chardonnay."

There is, in my experience, a notable exception to the no-varietals rule, and that is muscadet, a bright, fruity but bracingly dry white wine from the Loire Valley. "Muscadet" is the name of both the grape and three controlledappellation areas near Nantes where wine from muscadet grapes is produced. The best-known of the three is "de. Sèvre-et-Maine" (the names of two rivers that converge southeast of Nantes), and the best stuff is labeled "sur lie"; these wines are widely available, not very expensive (many bottles are under \$10), and just the thing to show up with at a holiday gathering that includes shellfish - oysters, say, or cracked Dungeness crab, bellwethers of imminent winter in these parts. Muscadets are undervalued; people seem to confuse them with wines made from muscat grapes (from which we get Asti Spumante, the sparkling wine served at Italian weddings) and assume that they'll be sweet. They aren't.

Or how about a bottle of Sancerre (also in the \$10 range, maybe a few bucks more), another Loire Valley controlled-appellation white named for the village of Sancerre and made primarily with sauvignon blanc grapes? It's a great varietal, though one that American wine makers haven't paid too much attention to or done all that much with, other than warn people of its "grassy" and "herbaceous" character. (No wonder Americans have flocked to chardonnay; wouldn't you rather have "buttery" and "toasty" than "grassy"?) When you have a sip of Sancerre, you'll get some sense of what can be done with sauvignon blanc grapes and how far American vintners are from doing it.

And then there's Beaujolais nouveau, which is released every year with great fanfare on the third Thursday of November. Its magic has less to do with the actual wine (which is easy to drink, if not very complex) than with the sense of event and festivity, which so eerily coincides with our own holiday season. I've often served it at Thanksgiving, since markets tend to have a lot of it on hand just when you're doing all the shopping. It's said to be better by Christmas or New Year's, when it's had a month to age, better still by the following summer.

But don't forget to stash a bottle away for next Halloween, when you'll need an idea for a costume. �



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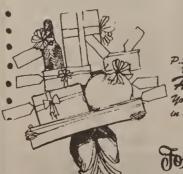


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- ...Lingerie Please: Lovely and lacy, sheer and sexy, exotic and erotic. As I said. "I've been very good" this year next year I want to be terrific!
- 3. Accessories for those lovely dresses. Sequins, beads, rhinestones, gloves and boas. Oh yes... jewelry of all types, hair accessories and handbags, too!

 Don't forget the shoes, sizes 5–17!
- 4. Also, may I have some novelty stocking-stuffers for my girlfriends? How about some sexy lotions, potions and (edible) panties? Please deliver erotic games, novelties and special jocks for men.



Love ya, sugar-The Foxy Lady

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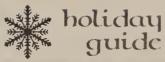
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entertaining



Festival of lights: Candles can make any holiday gathering warm and beautiful.

Holiday entertaining made easy

By Lisa Allyn Hardy

osting a holiday dinner party may seem daunting. What do you cook to accommodate each guest's eating habits? How do you decorate your humble abode on your teeny, tiny petty cash fund? Avoid unnecessary stress by planning ahead, making lists, and consulting the tips below.

First, pour yourself a glass of cabernet and pop in Harry Connick Jr.'s When My Heart Finds Christmas or your holiday CD of choice. Now that you're relaxed, start to imagine what you'll do for your party. Quit moping, and you'll throw some raucous holiday shindigs.

Food and beverages

Share the cost of dinner and avoid the stress of preparing edible food for all persuasions by having a potluck. Meat eaters will bring meat dishes, vegans will bring vegan dishes, etc.

If you and a small crew of assistant chefs choose to prepare all of the fare, include vegan and vegetarianfriendly choices like Tofurkey among the traditional turkeys, hams, and giblet gravy (yuck). Some yummy veggie mashes are green-pea puree and gingery butternut squash. You

Grab some bottles of sparkling fruit juice while gathering the ingredients to prepare a kick-ass kettle of klug. In case you don't have the recipe, klug, a.k.a. grog, is three parts

apple cider to one part booze (combine equal parts brandy and rum). Slice some oranges and lemons and add them to the mixture. Drop in some spices (whole cloves and cinnamon sticks, for example) wrapped in cheesecloth, bring the mixture to a boil, then let it simmer. Serve it warm.

Invitations

Tailor your holiday celebration to your personal taste. Are you throwing a traditional holiday party? Why not go with a retro, tiki, or Victorian theme? Coordinate your invitations to match your theme of choice. Create your own personalized invitations instead of buying them. Another alternative is simply using an online service to send your invites instantly.

Lighting

Use candles and strands of white lights for ambience. Dollar stores sell cheap candles. Put your random flea market finds to good use by fashioning your one-of-kind vintage glasses into candleholders. Scatter them throughout your home. Fill an old glass bowl with water, some fresh cranberries, and two or three floating candles.

For a nice scent, tuck a tea light into an orange after carving out a one-half-inch-deep hole. Frame the opening with whole cloves by pushing the point of the clove into the orange skin. Be sure to cut the bottom

of the orange flat so it doesn't wander. If your home decor does not already include a string or two of lights, now is your chance to jump on the bandwagon with this low-cost and hip lighting technique.

Sweet smells

Forget spending tons of money on bags of potpourri. Create your own holiday fragrance with ingredients from your pantry. Peel the rind (avoid the white stuff) from an orange and lemon. Dry it until it's leathery. Mix it with whole cloves, cinnamon sticks, bay leaves, and pine needles and display the mixture in used jelly jars decorated with ribbon. Or simmer it in a saucepan and add water when needed. Design your own scented sachets with scraps of fabric and lace. Hide the spice bags inside your tree or show off your hard work and place them on your coffee table.

Bulk buying tip: get lots of cinnamon sticks. Their uses are infinite: you can use them for cooking, stirring into tea or coffee, spicing up potpourri, and decorating packages and trees.

Fir branches and other

Place fresh fir branches strategically throughout your home. Dangle them over curtain rods, mantles, or bookcases. They look festive and smell delightful. Weave in a string of lights for

Continued on page 23

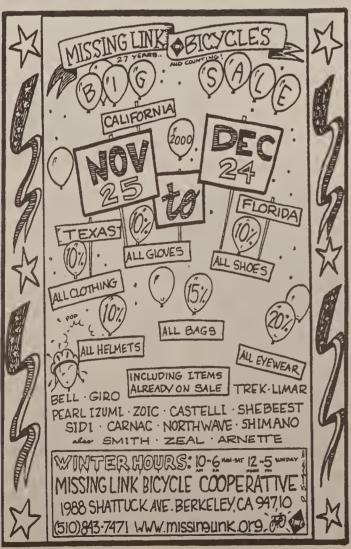


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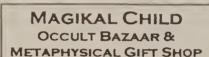
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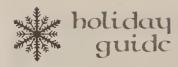


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Easy From page 20

a cool effect. Avoid wasting your hardearned cash: ask your local Christmastree shop for scrap branches cut off of previously sold trees.

Buy mistletoe in bulk and hang it everywhere!



Be-wreathed: A festive door-opener welcomes guests.

Flowers brighten any celebration. Look for wholesalers that sell to the public. I like the San Francisco Flower Mart. It has a few vendors who sell to the public. For hours and directions check out the market's Web site, at www.sfflmart.com or call (415) 392-7944.

Rejuvenate a plain or ugly vase by smearing it with white glue and covering it with red, green, or gold glitter; then create a charming floral arrangement with red and white carnations, boughs of holly, or whatever strikes your fancy.

Tree alternatives

Is your apartment too small for a Christmas tree? Decorate your houseplants with small ornaments and ribbons. String lights in your ficus. Buy a tiny pine tree in a pot and replant it after the holidays.

If you don't own houseplants, but you do own a computer, dress it up with a holiday screen saver and wallpaper. Download a virtual Christmas tree or menorah or fireplace!

Ornaments

Ornaments are not just for trimming trees. Fill a bowl with Christmas balls and use it as a centerpiece. Adorn each ornament with a tassel and a name card to create a seating arrangement for dinner. These make inexpensive keepsakes for your guests.

entertaining

Believe it or not, if you have a plastic shower curtain, you can bedeck it with tiny wooden or plastic ornaments using a glue gun. Glass ornaments are, of course, a huge no-no in the bathroom.

Fresh fruits and nuts

Arrange fruits and nuts on a piece of

red velvet in a bowl or on a plate for a centerpiece and a healthy after-dinner dessert. Using a heavy-duty needle, string kumquats and cranberries to create a garland. Or make a garland with popcorn, cereal, or beads.

After spending hours cracking walnuts to make your special stuffing or dessert, don't throw away the empty shells. Paint the outside and rim of the shells with goldleaf craft paint, fill them with loose wax beads and a wick, and voilà, you have floatable candles. Add some festive spirit to your bathroom by floating your homemade candles in the bathtub with

some berries, fir sprigs, and cloves. A few drops of clove oil in the water smells heavenly.

Cheap crafty ideas

Wrap your packages in photocopies of holiday sheet music or pages from holiday stories. For that old-world charm, "age" the paper overnight by soaking it in tea so it turns a yellowish

Make custom gift tags with remnants of wrapping paper, old holiday cards, or holly leaves. Elegantly write the recipient's name, using an indelible marker with gold metallic ink. Garnish it with fir sprigs, holly berries, pinecones, or cinnamon sticks.

Not sure what to do with all of your stray pieces of ribbon? Wrap them around doorknobs, tree branches, and candleholders, then tie them into bows.

Dreaming of a white Christmas? Design one-of-a-kind snowflakes from white paper and hang them from your ceiling and windows. Fold the paper into an accordion, then fold it in half again. Snip the corners of the fold, but don't cut all the way through or your snowflake will be a dud. Tie the fold with a piece of thread or ribbon. Carefully cut different shapes in both edges. Open the two "fans" and glue or tape them together. Save them to reuse next year. 💠



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A Traveling Jewish Theater, 470 Florida, S.F. \$12–\$20. (415) 978-0921. (Adam Jernigan)

Border war Sitting in the hot zone, sandwiched between vanishing art spaces and encroaching high-end restaurants, it's no surprise that Artist Television Access has taken up arms in the battle to save local neighborhoods from the forces of gentrification.

'Contested Territories,' presented by the ATA's Saturday night Other Cinema program, is the first in a three-part "Urban Block" film series dedicated to



alt.thanks: Keith Reddin's Desperadoes, with Alan S. Quismorio, is one of the plays presented by the One Act Wonders in their "Thanksgiving alternative" celebration. See Fri/24.

exploring myriad of issues entwined with artists' displacement, the affordable-housing crisis, and the rampant corporate development of San Francisco. The event features Andy Cox and Gabriel Guzman's "Together We Can Defeat Capitalism," Hope Hall and Gabriel Rhodes's "Lilli Ann," Michael Kavanaugh's "Defend the Hood," Kevin Keating's "The Ballad of a Green Beret," Jennifer Tea's "Circus of Resistance," and other shorts chronicling the struggle to save San Francisco. Sat/25, 8 p.m., Artists Television Access, 992 Valencia, S.F. \$5. (415) 824-3890. (Sabrina Crawford)

Nov. 26 Sunday

Screw the limit Though Gary Larson's no longer drawing his Far Side cartoon every day, it remains one of those cultural tidbits that's still relevant and guffaw-provoking. Every year, the Run to the Far Side through Golden Gate Park features participants dressed as cows, nerds, farmers, hapless sperm, giraffes, monsters, chickens, dinosaurs, and other familiar Larson characters — the trick is to create an ensemble that's good enough to win the \$300 costume-contest prize and will allow you to run 3.1 miles. Less creative, more athletic types can hoof it in the 10K race. In all, more than 14,000 runners are expected; proceeds benefit the California Academy of Sciences' education and research programs. 8:30 a.m., JFK Drive by the California Academy of Sciences, Golden Gate Park, S.F. \$18-\$30. (415) 759-2690 or www.calacademy.org. (Eddy)

Everyone must go The former tenants of Downtown Rehearsal Studios are holding a yard sale. They'll be hawking all the equipment left behind in the spaces after an evil developer purchased the building and booted all the bands. Money raised will go toward a tenants' fund set up so that one day maybe they can buy their own damn building. Some of the gear up for sale includes distortion pedals, stereo cabinets, mic stands, and guitar cases. Oranger, Paula Frazer, and a slew of DRS evictees will play short sets using some of the available equipment, but you can bet they have their own axes to grind. Local country commie Chuck Prophet performs around the time the sale ends. Those interested in helping the cause can donate gear of their own. Bring it on down to the club or write musicianyardsale@z.com. 4:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$5. (415) 621-4455. (Deborah Giattina)

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Nov. 27 Monday

Sax education If dues and community service could be cashed in for fame, Jim Grantham would be one of the best-known saxophonists in the world. Over the past 30 years, this dedicated jazz educator has performed with Bobby McFerrin, George Cables, Mark Isham, Jessica Williams, and others; taught music theory, improvisation, and jazz studies at the Berklee College of Music, San Francisco State, and California State University at Hayward; organized workshops at the legendary, now defunct North Beach jazz club Keystone Korner; poured his energy into Bay Area Loft Jazz and the San Francisco Jazz Society; and consolidated his technical expertise and communication skills into the improvisation text "Jazzmaster Workout." Fronting a quartet that includes pianist Art Hirahara, bassist Mario Suraci, and drummer Steve Robertson, Grantham will preview an upcoming CD with original music and compositions by Coltrane, Jarrett, Shorter, and others. 8 and 10 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$6-\$8. (510) 238-9200. (Richardson)

Nov. 28 Tuesday

... is never done Venue 9 is a great space to see art of all disciplines: intimate, interesting, and in your face. Mary Alice Fry has been presenting the bimonthly, multidisciplinary Women's Work series since 1996, and the more than 400 women who have participated in it can attest to its importance as a Bay Area pillar of support. For its final November show, the series presents an excerpt of Eclipse Dance Theater's multigenerational production of Passion 2000; Louise Bertelsen's General Electric, a physical theater piece that investigates homelessness; Vanessa Dodge's monologue Nice, as in "...guys finish last"; and Jennie Orvino's The Heart of Peony, a collection of poems performed in collaboration with percussionist Yona Flemming. 8 p.m., Venue 9, 252 Ninth St., S.F. \$6-\$10. (415) 289-2000. (Sima Belmar)

Nov. 29 Wednesday

Braziliant A good friend of mine went to Brazil intending to visit the entire country, a mighty task she failed to complete because of one fatal if forgivable error: she stopped in Bahia first. What kept her there, besides the great weather, happy faces, and carefree attitudes? The dance classes. Bahia is home to the only professional folk-dance company in Brazil, Balé Folclorico da Bahia, and they're world class. Thirty dancers, singers, and drummers perform the swish of samba (both samba reggae and samba de roda), the ka-pow of capoeira, and the machete of maculele. African, Portuguese, and Indian influences

abound in this high-energy, highly colorful event. 8 p.m., Marin Center, Avenue of the Flags, San Rafael. \$16—\$30. (415) 472-3500. (Belmar)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings @sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

Leven years ago East Bay violinist Kaila Flexer came up with a great way to-celebrate Hanukkah by congregating a blowout of klezmer music and Jewish cultural side dishes, including storytelling and noshes. Since then, 'Klezmer Mania!' has become an institution, and its expansive spirit now extends to the Thanksgiving holiday weekend. As always, Flexer will flex her considerable fiddling chops both in tandem with husband Mike Marshall (mandolin, guitar, violin),



and in a new ensemble called Fieldharmonik, with violinist Shira Kammen, vocalist Bon Brown Singer, saxophonist George Brooks, tuba player Rick Elmore, and percussionist Petur Iliev. Klezmatics cofounder Margot Leverett will front a group that features Elmore, accordionist Nikolai Prisakar, trombonist Charlie Seavey, and drummer Kevin Mummey; Sara Felder will unleash her singular onslaught of juggling and monologues; and the six-piece New Orleans Klezmer Allstars will headline the event with its astounding amalgam of Eastern European and Crescent City party music. Flexer will also give a preperformance lecture, part of Cal Performances' "Sightlines" series, before both shows. Sat/25, 2 and 8 p.m. (preperformance talks at 1 and 7 p.m.), Zellerbach Hall, UC Berkeley, Berk. \$16—\$28. (510) 642-9988. (Derk Richardson)



Seasonal fever strikes the Bay Area! Thousands succumb! By Debbie Berne, Sabrina Crawford, Tamara Righter, and Cheryl Eddy

t doesn't matter if you don't celebrate Christmas. Santa is watching you, and he'll know if you don't take advantage of all that the Bay Area has to offer during the holiday season: parties, performances, craft fairs, a host of Christmas Carols and Nutcrackers, festive mariachi bands, sing- (and dance-) a-longs, and numerous personal appearances by the omnipresent Mr. Claus himself. Read on for our ring-ting-tingling guide to getting your holiday jollies — ongoing and updated throughout the rest of November and December.

attractions

'The Christmas Sky' See the Star of Bethlehem at the Chabot Space and Science Center's planetarium show, which recreates the same night sky that appeared over a certain manger two millennia ago. The Piedmont Children's Choir performs at each show. Dec. 8–9, 7:30 and 8:45 p.m., 10000 Skyline, Oakl. \$12–16.75 (includes admission and planetarium charge). (510) 336-7300 or www.chabotspace.org.

Exploratorium Learn to rewire a lamp and make those damn Christmas lights work at the electrical extravaganza "See the Light," brush up on your grasp of simple machines at "The Physics of Toys," an annual deconstruction-of-toys event, or take a trip back in time with a film presentation of Dylan Thomas's "A Child's Christmas in Wales" and Sheldon Cohen's 1980 animated short "The Sweater." "See the Light," Dec. 10, 11 a.u.—2 p.n.; "The Physics of Toys," Sat/2, Dec. 9, 16, 23, 1000—4 p.m.; "A Child's Christmas in Wales" and "The Sweater," Dec 23, 2 p.u. 3601 Lyon, S.F. \$2.50-9. (415) EXP-LORE or www xploratorium.edu.

Fifth Annual Gingerbread Architecture Extravaganza Kids become contractors and engi neers with cookies and candies at this deli cious building event. Dec. 22-24, 11 a.m.-3 p.m., Bay Area Discovery Museum, Fort Baker, 557 McReynolds Road, Sausalito. \$14 (includes museum admission and materials). (415) 487-4398 or www.badm.org.

Fourth Annual World's Largest Santa Convention The Westin St. Francis' chichi lobby gets Nick-ified by a display of over 3,000 Santas collected from around the world, with periodic live holiday music performances adding to the yuletide mood. Dec. 1–27, 335 Powell,

S.F. Free. (415) 397-7000. Golden Gate Larkspur Merry Ferry Santa and the Cat in the Hat liven up Saturday rides from Larkspur; weekdays, take the trip for holiday gift ideas and surprises. Dec. 15, 18–22, 9.45 a.m.; Dec. 16, 23, 11:45 a.m. \$2.95–5. Call (415) 923-2000 or visit www.goldengate.org for complete schedule and location information.

Holiday Lightfest Over a million lights bright en the holiday entertainment at the Chronicle Pavilion, including Santa's Workshop, kid's crafts, a "Carol-Oke" tent, a fun house, food, and music. Fri/24-Sun/26, Fri/1-Sun/3. Dec. 8-10, 15-24, 26-30, 6-10 p.m., Chronicle

Pavilion, 2000 Kirker Pass Road, Concord, \$5.

Kristi Yamaguchi Holiday Ice Rink Tired of working out at the gym? Hustle down to the Embarcadero Center and do a few triple toe loops on the ice rink covering Justin Herman Even if you're not a former gold Plaza. Even 11 you're not a former gold medalist, you can see one in action when Kristi takes to her namesake rink for a special performance Dec. 13, 5:30–7 p.m. Through Jan. 7. Sun–Thurs, 10 a.m.–10 p.m.; Fri.–Sat., 10 a.m.–11:30 p.m., 4 Embarcadero Center, S.F. §3–6 (skate rental \$3). (415) 956-2688.

'The Magical Brilliance of Christmas' driving **Tour** Get an eyeful of the city's most lavish displays on this tour. Dec. 12–23, 5:30 p.m., meet at Villa Florence Hotel, 225 Powell, S.F. \$20–35. (650) 742-9611 (reservations required). 107.7 The Bone's 'Zoolights' The classic rock

station brings over 100,000 lights rigged to look like holiday characters and exotic animals, train rides, and a holiday village to the Oakland Zoo. Nov. 24–Dec 30, 5:30–9:30 p.m., 9777 Golf Links Rd., Oakl. \$4–6.50.

9:30 p.m., 9/7 Col Links Rd., Oakt. 34—6:50. (510) 632-9525. Victorian Fantasy of Light Display Cow Hollow's annual holiday lights spectacular kicks off with a lighting ceremony and a parade with live entertainment and a visit from Santa. The Union-Fillmore Starlight Sing-a-Santa. The Union-Fillmore Starlight Sing-a-Long invites the public to join voices with strolling music groups, including choral en-sembles from local schools. Lights spectacu-lar kickoff Sat/25, 5 p.m., on display through Dec. 31; sing-along Dec. 15, 7–9 p.n. Both events begin at Cudworth Mausion, 2040 Union, S.F. Free. (415) 885-1335.

benefits

'Dog Days' Canines get special treatment at the Novato Dickens Fair this year, with a North Pole-themed agility course, an animal boutique, and photo ops with Santa (\$10, proseeds benefit the Marin Humane Society).
Sat/2, noon—4 p. m., Sherman Ave., Novato.
Free. (415) 883-4621, ext. 256.
Gift Baskets for Homeless Pets The Marin Hu-

mane Society seeks volunteers to help wrap gifts for pets of the homeless. Donations of pet food and supplies are also appreciated (donate by Dec. 12, 5:30 p.m.) Dec. 12, 5:30–7 p.m., Marin Humane Society, 171 Bel Marin Keys Blvd., Novato. Free. (415) 883-4621, ext. 256.

Pajama Party with Santa "Share the Warmth" with Invision, a group that supports the homeless in Silicon Valley, hy donating a new or gently worn blanket. Other activities include a holiday musical show, crafts, and treats for kids. Fri/1, 6:30 p.m., Great Mall of the Bay Area, 447 Great Mall Drive, Milpitas. Free. (408) 945-4022 (reservations required). PAWS Fundraiser Animal groomers are on hand to fluff and beribbon Spike and Foo-foo before their snapshot with St. Nick. Great Dane owners, take special note: buy a raffle ticket and you could win your pet's weight in Ghirardelli chocolate. Proceeds benefit Pets are Wonderful Support. Sun/5, noon-4 p.m., Ghirardelli Square, 900 North Point, S.F. \$10-15. (415) 346-1010.

Pet Photos with Santa You get a Polaroid pic of Mr. Whiskers purring on Santa's lap; the Marin Humane Society gets your cash. Bring a leash or carrier to corral your pet while waiting in line. Tues/5 and Dec. 12, 7–9 p.m., the Village at Corte Madera, 1554 Redwood Hwy., Corte Madera, \$10. (415) 883-4261, ext. 366. Pet Photos with Santa The Peninsula Humane Society benefits when you immortalize Photochie on film with Santa. Dec. 7 and Dec. 14, 5:30–7:30 p.m., Great Mall of the Bay Area, 447 Great Mall Drive, Milpitas. \$9.99. (408) 956-2033 or www.GreatMallBayArea.com.
Philanthropy by Design Holiday Bash LaVey Smith and Her Red Hot Skillet Lickers and the Sisters of Perpetual Indulgence entertain, local restaurants and design firms donate red food and red home furnishings, and you bid on prizes including hotel stays, textile goods, and furniture. Proceeds benefit Philanthropy by Design, which helps improve the spaces used by social service organizations and shelters. Tues/5, 6-10 p.m., San Francisco Design Center Galleria, 101 Henry Adams, S.F. \$20-

25. (415) 552-1772. Renaissance Entrepreneurship Center holiday sale Local up-and-coming businessfolk sell jewelry, baby bedding and clothing, herbal vinegars and jams, and other items; a portion of the profits goes to Toys for Tots' Drive 2000. Dec. 7, 11 a.m.—3 p.m., Renaissance Enterpreneurship Center, 275 Fifth St., S.F. Free. (415) 541-8580.

San Francisco Bicycle Coalition's Annual Winter Festival and Auction A stunt-bike

performance, bike carnival, live music, and an auction of bike gear and other items

highlight this event; proceeds benefit the S.F. Bicycle Coalition. Sun/3, 5–11 p.m., So-mArts, 934 Brannan, S.F. \$20 (includes membership to the S.F. Bicycle Coalition). (415) 431-BIKE

Santa Claws photos Petsmart donates a portion of the proceeds to local animal welfare groups when you bring furry, finned, and feathered friends to pose for pictures with Santa "Claws." Sat/2-Sun/3 and Dec. 9-10, Sania Glaws, 341/2-Saniya and Dec. Pro, 10 a.ni. – 5 p.m., \$9.95, check www.petsinari .com or call 1-800-4-PETSMART for locations. Sausalito Annual Holiday Mixer Proceeds benefit a local feed-the-hungry program. Fri/1, 5:30–8:30 p.m, Schoonnaker Building, 1980 Bridgeway, Sausalito. \$1 or a can of food. (415) 331-7204.

Seventh Annual Holiday Wreath Sale Buy a holiday wreath to benefit Marin AIDS Project, which supports men, women, and chil-dren living with AIDS and AIDS prevention and education programs in Marin. Sat/2-Sun/3, 10 a.m.-6 p.m., 100 Corte Madera Town Center, Corte Madera. \$20 and up. (415) 457-2487, ext. 120. United in Art: Neighborhood Holiday Art Sale

Purchase artwork created by homeless, low-income, at-risk, and HIV-positive artists to help raise money for the Central City Hos-pitality House. Preview sale Tues/5, 4–7 p.m., Hospitality House, 290 Turk, S.F. Sale Thurs/7, 4-7 p.m., Community Art Studio, 146 Leavenworth, S.F. and Continuum HIV Day Services Art Program, 255 Golden Gate, S.F. Free. (415) 749-2132.

tree lightings and celebrations

Camron-Stanford House Holiday Tea Enjoy afternoon tea at this traditional Victorian home with a 12-foot Christmas tree in the parlor. Dec. 9, 3–5 p.m., 1814 Lakeside, Oakl. \$15–25. (510) 444–1876 (reservations required).

The Cannery This reception for the Cannery's stable of local ceramists features an exhibit of handmade Christmas ornaments. Dec. 14, 6-10 p.m., The Cannery, 2801 Leavenworth, S.F. Free. (415) 440-2898.

A Children's Holiday Event Kids' book authors Dan Harder (A Child's California) and Vivian Walsh (Olive, the Other Reindeer) read their works. Sun/3, 11 a.m.—1 p.m., Mechanics' Institute, 57 Post, S.F. \$5. (415) 393-0100.
'Christmas at Sea' Santa arrives by boat at the San Francisco Maritime Park's seafaring-

themed celebration, which also features car oling, storytelling, and craft projects for kids. Dec. 10, 2-4 p.nu., Hyde Street Pier, foot of Hyde St., Fisherman's Wharf, S.F. \$2-5 (reservations required). (415) 561-6662 or

www.maritime.org.

'Dickens of a Holiday' Downtown Novato is decked out like 19th-century England, with lots of holiday music, horse and buggy rides, food, activities for the kids, a tree lighting, and a community sing. Costumes encouraged. A smaller-scale (but still Dickens-ish). celebration continues Thursdays throughout December. Sat/2, noon-6 p.in., Sherman Ave., Novato; Dec. 7, 14, 21, 4-7 p.m., Grant Ave., Novato. Free. (415) 892-1516.

'Ghirardelli Square's Jollyday' Bring the kids to see Santa and enjoy Christmas carolers,

face painters, balloon artists, and puppet shows. Dec. 16, 110011–4 p.111., 900 North Point, S.F. Free. (415) 775-5500.

Ghirardelli Square 36th Annual Tree-Lighting

Ceremony Thirty-five feet of Christmas tree takes center stage at this event, which also features holiday entertainment. Fri/24, 6 p.m., 900 North Point, S.F. Free. (415) 775-5500. Haas-Lilienthal Open House Get an up-close look at a spectacular 1886 Queen Anne Vic-torian by dropping by the San Francisco Ar-chitectural Heritage's annual Holiday Open House. Live music, a 12-foot decorated tree, an antique train exhibit, and a visit from Santa Claus keep things seasonal. Sun/3, noon–3 p.m., Haas-Lilienthal House, 2007 Franklin, S.F. \$5–10. (415) 441-3000. Reserva-

tions required.

Holiday Ball B.Y.O.M.(that's Bring Your Own Mistletoe) to this holiday ball for singles ages 28 and up, sponsored by Professionals Guild. Black tie optional. Donate a toy to support Toys for Tots. Sat/25, 8 p.m.—midnight, Pleasanton Hilton, 7050 Johnson Drive, Pleasantou. \$20. (925) 937-4744. Holiday Festival at the San Francisco Zoo Be

Santa to the seals and all the other animals at

the zoo. The animals receive traditional gifts each year at this holiday festival, accompa-nied by live music and dances from around the world and a tree lighting ceremony. Dec. 9, 10 a.m.–5 p.n., Shaat at 45th Ave., S.F. \$1.50–9. (415) 753-7080.

'Holidays on Hayes' Nog with your neighbors at this community block party featuring holi-

at this community block party learning non-day music, performances, and seasonal ex-hibits. Fril1, 6–10 p.m., Hayes between Franklin and Laguna Sts., S.F. Free. (415) 863-2891. Holiday Party for Children The Ina Chalis

Opera Ensemble and the San Francisco Children's Chorus share billing with Santa Claus at this kids' event. Dec. 17, 11:30 a.m.—1 p.m., Community Music Center, 544 Capp, S.F. Free. (415) 647-6015.

Holiday Path of Lights Take a hayride, check

out the live nativity scene, sing carols, and otherwise immerse yourself in the spiril at this event in Point Reyes Station. Fri/1, 5— 9 p.m., Toby's Feed Barn, 15479 Hwy. 1, Point Reyes Station. Free. (415) 663-1381.

Jelly Belly Visitor Center Get on a sugar high with the Bay Area's biggest candy maker at this day of holiday celebration. Activities include the construction of a gingerbread mansion, factory tours, a parade with Santa, live music, and the lighting of a 30-foot tree. Sat/25, 9 a.m.-9 p.m., Jelly Belly Visitor Cen ter, 2400 N. Watney Way, Fairfield. Free. (707)

Lighted Yacht Parade One hundred lighted yachts decked with boughs of holly, lights, and other holiday razzle-dazzle join in this annual floating parade down the Oakland Estuary. Sat/2, 3–9 p.m., Jack London Square, 427 Water, Oakl. Free. (510) 814-6000. Medieval Manor Yule Feast and Venetian
Masked Ball Morris dancers, masked revelers,

and an all-ye-can-eat feast (bring your own utensils or just use your hands) highlight Phases' festive yule event. Fri/1, 8–11 p.m., SomArts, 934 Brannan, S.F., \$15–25 (reservations required). (415) 468-9664 or www.phases.org. Miracle on E. 14th St. Carriage rides, jugglers, storytellers, Christmas carolers, and a special appearance by Santa light up this holiday event. Fri/I, 5:30–10 p.m., E. 14th St., San Le-andro. Free. (510) 367-3322. Naughty Santa's Black Market Celebrate

XXX-mas at this gift fair, fashion show, and exotic entertainment spectacular, featuring the Cantankerous Lollies, the Devil-Ettes, the Cantankerous comes, the Devit-titles, People Hater, live '70s funk music, and more. Dec. 9, 3 p.m.—midnight., SomArts, 934 Brannan, S.F. \$5–10. (415) 863-1414.

Ninth Annual Tree Lighting Ceremony Jack London Square kicks off the holiday season with live entertainment, kid's activities, and

more. Fri/24, 3-7 p.m., 427 Water, Oakl. Free. (510) 814-6000.

Pasko sa Nayon: Filipino Christmas Festival The Likha Filipino Folk Ensemble performs a variety of lively dances at this traditional Filvariety of nivery dances at this traditional ri-pipino Christmas fiesta. Also on the bill are live music, storytelling, a treasure hunt, and art activities. Sat/2, noon-3 p.m., Gruhn Court, Asian Art Museum, Golden Gate Park, S.F. Free with museum admission (\$4-7). (415) 379-8800. 'Post-Holiday Seuss Fest' The Bay Area Dis-

covery Museum, the Cat in the Hat, and the Grinch host a week of Seuss-themed fun and performances to help you avoid post-Christ-mas depression. Dec. 27–31, 11 a.m.-4 p.m., 557 McReynolds Road, Sausalito. \$7–12. (415)

289-7266. Ritz-Cariton Tree Lighting Ceremony The Greater Bay Area Make-A-Wish Foundation helps flip the switch at this event, which features a 50-foot tree, costumed carolers, roasted chestnuts, and more, Mon/27, wilight, 600 Stockton, S.F. Free. (415) 296-7465.

'Sausalito Santa' Santa and his elves ditch Sausalito Salita and arrive by ferry boat at the Sausalito Marina, Dec. 7, 6 p.m., ferry landing at the Sausalito Marina, Sausalito. Free, (415) 331-7204.

Swedish Christmas Fair Swedish music and folk dancing, a "Lucia pageant," craft demon-strations, traditional foods (including glögg and ginger snaps), a Swedish Santa, and ac-tivities for the kids are all present at this cultural fair. Sun/3, 10 a.n.-4 p.m., St. Mary's Cathedral, 111 Gough, S.F. \$2.50-5. (415)

'Sweet and Soulful Christmas Party and Revue' Sponsored by DeVoine Entertainment, this party features champagne, a buffet dinner, performances ranging from Polynesian dance to comedy, and dancing to a live band. Dec. 15, 7 p.m.-niidnight, Fort Mason

Center, Bldg. A, Marina at Laguna St., S.F. \$35-50. (415) 292-5157.

Tree Lighting Fisherman's Wharf gets even more blinding than normal with lights and holiday decorations on boats and buildings Dec. 1-30, Fisherman's Wharf, S.F. Free. (415) 626-7070

Women's Winter Solstice Tea Dance Lesbian, bisexual, and transgender women of all ages are invited to dance to music by Lori Z. Dec. 17, 3–6 p.m., Aquatie Park, 890 Beach, S.F. Free. (415) 255-2937, ext. 308.

music

Boston Pops Christmas Tour Keith Lockhart and the Boston Pops Esplanade Orchestra with special guest Rob Mathes haul out the holly for this performance. Thurs/30, 8 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$12–79. (415) 864-6000.

Boys Choir of Harlem Christmas Tour Gospel tunes and Christmas spirituals highlight this program. Dec. 17, 3 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$13-37. (415) 864-6000.

'A Candlelight Christmas from Spain and the New World' The San Francisco Bach Choir is joined by Coro Hispano de San Francisco and Conjunto Nuevo Mundo for this concert of Renaissance and Baroque tunes. Dec. 16, 8 p.m., St. Ignatius Catholic Church, 650 Parker, S.F.; Dec. 17, 4 p.m., Calvary Presbyterian Church, 2515 Fillmore, S.F. \$22–26. (415) 441-4942

Candlelight Christmas at St. Vincent's Chapel The Marin Symphony Chamber Orchestra Chamber Singers, and Handbell Ensemble perform classical favorites. Sat/2–Sun/3, 2 and 4:30 p.m., St. Vincent's Chapel, 1 St. Vin-cent Drive, San Rafael. \$25. (415) 479-8100. Candlelight Concerts The 40-member Golden Gate Men's Chorus performs their annual concert of holiday songs, drawing on classi-cal, Broadway, pop, and gospel selections. Tues/S, Dec. 9, Dec. 12, 8 p.m., Dec. 10, 3 p.m., St. Matthew's Lutheran Church, 3281 16th St., S.F. \$15. (415) 668-GGMC or www.ggmc.org. 'Carols in the Caves' Enjoy the holiday season in cozy hand-dug tunnels as multi-instrumental improvisator David Auerbach presents folkloric, audience-participatory musicals. Sat/25, 8 p.m., Sun/26, 4 p.m., Clos Pegase Winery, 1060 Dunaweal, Calistoga. Sat/2-Sun/3, 5 p.m., Schramsberg Vineyards, 1400 Schramsberg, Calistoga. Dec. 9-10, 2 p.m., Sto rybook Mountain Winery, 3835 Hwy. 128, Calistoga. Dec. 16-17, 2 p.m., Folie à Deux Win-ery, 3070 State Hwy. 29, St. Helena. Dec. 23, 7 p.m. RMS Carneros Alambic Stills, 1250 Cuttings Wharf, Napa. \$33-55. (925) 866-

A Celebration of the Spirit Linda Tillery and Thanksgiving weekend show with the Women's Philharmonic. Fri/24, 8 p.m., Herbst Theatre, 401 Van Ness, S.F. \$21–38. (415) 392-

A Celtic Christmas Eve Violin, harp, guitar, and accordion combo Golden Bough perorms old world carols and solstice so Dec. 24. 4 p.m., Old First Church, 1751 Sacramento, S.F. \$5–9. (415) 474-1608.

A Chanticleer Christmas The Grammy-winning a capella ensemble performs songs spanning seven centuries of holiday favorites.
Dec. 11, 8 p.m., Walnut Creek Presbyterian
Church, 1801 Lacassie, Walnut Creek. Dec. 17 and 23, 8 p.m., St. Ignatius Church, 650 Parker, S.F. \$21-32. (415) 392-4400.

Christmas with the Oakland Interfalth Gospel Choir This 15th annual concert features gospel tunes sung to the accompaniment of the Paramount Theatre's Wurlitzer organ. Sat/2, 7:30 p.m., Paramount Theatre, 2025 Broadway, Oakl. \$15-20. (510) 848-3938. 'Christmastime in Hicksville' Dan Hicks and the Hot Licks rock the holidays. Dec. 21,

8 p.m., Great American Music Hall, 859 O'-Farrell, S.F. \$17.50. (415) 478-2277. The Colors of Christmas' Slow-jam your way

through the holidays with Peabo Bryson, Roberta Flack, Marilyn McCoo, and Bill Medley. Dec. 18-20, 8 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$15-69. (415) 864-6000. 'Deck the Hall' The San Francisco Symphony performs a musical version of The Night Before Christmas. A postshow party for kids features entertainment, arts and crafts, and refreshments, Sat/2, 10:30 a.m. and 2:30 p.m. Davies Symphony Hall, 201 Van Ness, S.F. \$25. Fifth Annual Holiday Party The Mother Hips headline the Great American Music Hall's an-nual party. Bring a book to donate to the Children's Book Project. Dec. 22–23, 9 p.m. 859 O' Farrell, S.F. \$12,50. (415) 478-2277. 'Freelancers in Heaven' The Golden Gate

Brass Ensemble performs a humor-filled holiday show. Dec. 22, 8 p.m., Old First Church, 1751 Sacramento, S.F. \$5–9. (415) 474-1608. 'Gentle Merrymen' The San Francisco Gay

Men's Chorus belts out an international se-lection of holiday tunes. Also on the program is a visit to Santa's workshop in a segment entitled "Miracle on Channel 34." Get your pic AlDS orphanage. Sat/2, 8 p.m.; Sun/3, 1 and 5 p.m., Palace of Fine Arts, 3301 Lyon, S.F. \$25-40. (415) 863-4472.

Holiday Concerts at the Wells Fargo History Museum These special one-hour lunchtime concerts kick off Dec. 12 with a show by Cats and Jammers. Noon, 420 Montgomery, S.F. Free. (415) 396-4165.

Holiday Guitar Festival Lawrence Ferrara and friends from UC Berkeley, the San Francisco Classical Guitar Society, City College of San Francisco, and the San Francisco Conservato-4 p.m., Old First Church, 1751 Sacramento, S.F. \$5–9. (415) 474-1608. 'Holiday Spirit' Chamber chorus Sacred and

Profane performs both classical and folk holiday pieces. Dec. 16, 8 p.m., St Mark's Episcopal Church, 2300 Bancroft, Berk. \$10–15.

'Home for the Holidays' The San Francisco Gay Men's Chorus performs their traditional Christmas Eve concert of holiday favorites. It's a completely different show than their earlier concert, "Gentle Merrymen" — and in this one, you get to sing along. Dec. 24, 5, 7, and 9 p.m., Castro Theatre, 429 Castro, S.F. (415) 621-6120.

L'Chaim Klezmer ensemble Experience "Jewish jazz" at this concert featuring new and classic klezmer tunes. Dec. 10, 8 p.m., Old First Church, 1751 Sacramento, S.F. \$5-9. (415) 474-1608.

Messiah The San Francisco Symphony rips into Handel's classic with guest conductor Paul McCreesh. Dec. 22–23, 8 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$12-79. (415) 864-6000.

Messiah at Grace Cathedral' The American Bach Soloists are the featured performers at this festive concert. Dec. 19–20, 8 p.m., Grace Cathedral, 1100 California, S.F. \$10–50. (415)

'Messiah Sing-Along' Sing along to Handel's masterpiece with a little help from the College of Marin Community Chorus and the Sinfonia. Bring your own score or rent a copy for \$2. Dec. 13, 8 p.m., Fine Arts Theater, Col-lege of Marin, 835 College, Kentfield. \$5. (415)

"Mossiah Sing-Out" If you know the Christ-mas portion of Handel's classic, grab your re and choir robe (some will be available at the church) and head down to San Francisco's First Congregational Church. Dec. 10, 2 p.m. (rehearsal for singers), 4 p.m. (performance), Post at Mason, S.F. Free. (415) 392-

'Music of the Season' The College of Marin Music Department's College Chorus and Chamber Singers perform holiday tunes by Tchaikovsky and Poulenc. Dee. 8, 8 p.m., Fine Arts Theater, College of Marin, 835 College, Kentfield. Free. (415) 485-9460.

'Peter and the Wolf' The San Francisco Symphony Youth Orchestra perforins Prokofiev's classic. The program also includes holiday favorites. Dec. 16, 1 and 4 p.m., Davies Sym-phony Hall, 201 Van Ness, S.F. \$10–39. (415)

Philharmonic Baroque Orchestra Classical junkies, get your fix at this program of holi-day Baroque favorites by Bach, Vivaldi, Torelli, and Corelli. Sat/2, 8 p.m., Sun/3, 7:30 p.m., First Congregational Church, 2345 Chammug, Berk. Wed/6, 8 p.m., Dean Lesher Regional Center for the Arts, Civic at Locust, Walnut Creek. Dec. 8, 8 p.m., Herbst Theatre, 401 Van Ness, S.F. \$32-46 (415) 392-4400, (925) 943-7469) for Walnut Creek tickets.

Piedmont Children's Choir The award-winning local children's choir performs classical favorites. Dec. 15, 8 p.m., Old First Church, 1751 Sacramento, S.F. \$5–9. (415) 474-1608. Rockapella Holiday Show The group sings tunes from their new CD, Christmas. Dec. 10, 8 p.m., Great American Music Hall, 859 O' Farrell, S.F. \$17.50. (415) 478-2277.

San Francisco City College Chorale William Grothkopp, Jr. directs the choir as they perform selected pieces of Handel's Messiah and J.S. Bach's Cantata 78 and 140. Sun/3, 7:30 p.m., Temple United Methodist Church, 65 Beverly, S.F. Free. (415) 586-1444.

'The Seasons' Soloists Linda Noble, Steven Crandell, and David Auerhach join a full orchestra and the College of Marin Communi ty Chorus in a presentation of Haydn's Seasons. Dec. 9, 8 p.m., Fine Arts Theater, College of Marin, 835 College, Kentfield. \$8-10. (415)

'Sing-along Messiah' UC Berkeley's University Symphony Orchestra performs to benefit the Young Musicians Program. Fri/1, 7:30 p.m., Hertz Hall, UC Berkeley, Berk. \$15.

'Sing-It-Yourself Messiah' The 22nd annual incarnation of this popular concert shows, once again, that making joyful noise is the best way to celebrate the holidays. Even if you're off key. Tues/5, 8 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$18-44. (415)

'Sounds of the Season' Handbell ensemble Sonos presents a classical program of Handel's Messiah and selections from the Nut-cracker Suite. Bells and chimes are provided so kids in the audience can join the carol sing-along. Sun/26, 7:30 p.m., First Congrega tional Church, 2345 Channing, Berk. \$12–17.

'Welcome Yule' Early music group Hausmisik presents carols and dances from the British Isles celebrating the winter solstice, Christmas, New Year's, and Twelfth Night. Dec. 9, 8 p.m., Dec. 10, 4 p.m., St. Alban's Episcopal Churcli, 1501 Washington, Albany. \$14–17.

Winter Festival The San Francisco Girls Chorus presents a series of holiday concerts featuring touring ensembles Chorissima and Virtuose. Dec. 8, 8 p.m., St. Isabella's Church, Freitas Pkwy, San Rafael. Dec. 12, 8 p.m., Davies Symphony Hall, 201 Van Ness, S.F. Dec. 15, 8 p.m., Lafayette-Orinda Presbyteman Church, 49 Knox, Lafavette, \$12-35, (415)

Winter Concert The Community Music Center, under the direction of Shirley Wong Frentzel, perform Haydn, Pretorius, Purcell, Dowland, Monteverdi, and a klezmer medley Dec. 10, 4 p.m., Community Music Center, 544 Capp, S.F. Free. (415) 647-6015.

Winter Jazz Gala Concert Musical students at Lick-Wilmerding High School perform jazz tunes. Dec. 8, 7:30 p.m., 755 Ocean Ave, S.F. \$5. (415) 333-4021, ext. 341.

"Wintersongs' Women's vocal ensemble Kitka performs Eastern European seasonal songs. Fri/1, 8 p.m., Noe Valley Ministry, 1021 Sanchez, S.F. \$15–18. (510) 444-0323. Sat/2, Santnez, S.F. \$15–18. (\$10) 444–0525. Salt2, 8:30 p.m., Trinity Episcopal Cathedral, 81 North Second St., San Jose. \$15–20. (408) 293–7953. Sun/3, 7 p.m., Lake Merritt United Methodist Church, 1330 Lakeshore Ave., Oakl. \$15-18. (510) 444-0323. Dec. 7, 8 p.m., Stewart Chapel, Seminary at Kensington Road, San Auselmo, \$15-18, (510) 444-0323.

'Wonderous Sounds of Christmas' The San Francisco Saxophone Quartet performs. Dec. 23, 2 p.m. Davies Symphony Hall, 201 Van Ness, S.F. \$10-47. (415) 864-6000.

thanksgiving, hanukkah, and kwanzaa

Abayomi Storytelling Storyteller Muriel Johnson weaves tales and sings interactive African songs during a special Kwanzaa program. Dec. 27, 3 p.m., Public Library, Melrose Branch, 4805 Foothill Blvd., Oakl. Free. (510) 535-5623; 5 p.m., Brookfield Branch, 9255 Edes, Oakl. Free. (510) 615-5725.

Castro Community Thanksgiving Dinner Chow down at this annual community feast — take note of this year's new location. Thurs/23, noon-2 p.m., Most Holy Redeemer Church, 100 Diamond, S.F. Free. (415) 863-4434.

Chanukah volunteers lewish Family and Children's Services of San Francisco seek volunteers to help deliver food baskets to local seniors. Dec. 10, 10 a.m.-1 p.m. Call (415)

Community Kwanzaa Celebration The Kwanzaa Organization Committee of Solano County hosts this day of food, vendors, entertainment,

and more. Dec. 30, 11 a.m.-5 p.m., Fairfield Center for Creative Arts, 1035 Texas, Fairfield. Free. (707) 428-7714.

15th Annual Holiday Kwanzaa and Gift Show African American-owned businesses take center stage at this event showcasing specialty items for the holidays. Fri/24, 4–8 p.m.; Sat/25– Sun/26, 11 a.m.-8 p.m., Ookland Convention Center, Tenth St. at Broadway, Oakl. \$3-5. (510)

A Spirited Celebration of Kwanzaa Awele Makeba tells stories and sings songs from Africamand African American folklore to celebrate the first day of Kwanzaa. Dec. 26, 1 p.m., Lawrence Hall of Science, Centennial Drive off Grizzly Peak Blvd., UC Berkeley, Berk. \$3-7 (510) 642-5132

Thanksgiving volunteers for Little Brothers-Friends of the Elderly See 8 Days a Week, page 66. Thurs/23, food pickup 10 a.m.—noon. To sign up: (415) 771-7957 or www.littlebrothers.org

Third Annual Kwanzaa Celebration Kids and families can make woven mats, candleholders, and candles, all traditional symbols of Kwanzaa. African performers and musicians provide entertainment. Dec. 26. 11 a.m.-4 p.m., Bay Area Discovery Museum, Fort Baker, 557 McReynolds Road, Sausalito. Free. (415) 487-4398

26th Annual Unthanksgiving Day The International Indian Treaty Council brings the Native American side of Thanksgiving to the forefront with this event. A gathering at Alcatraz Island features prayer, songs, dancing, and guest speakers; after you leave the Rock, head to Oakland for a potluck feast at the Inter-tribal Friendship House. Sunrise gathering Thurs/23, 4 a.m.-9 a.m., Pier 41, Fisher-man's Wharf, S.F. \$10. (415) 641-4482. Potluck 10 a.m.-4 p.m., 523 E. 14th St., Oakl. Call for price. (510) 452-1235.

nutcrackers and cracked nuts

Dance-Along Nutcracker 2000: Into Outer Space The San Francisco Lesbian/Gay Free dom Band provides the tunes, and you provide the moves at this annual event. This year the production has a retro sci-fi theme, re flected in the musical embellishments (expect the Star Wars theme to be in full effect) and the costumes and choreography of the featured dance groups, including Cheer San Francisco, Carolyn Carvajal and Dudley Brooks, and more. Sat/2–Sun/3, 2:30 p.m. (original show, \$12–17); Sat/2, 7:30 p.m. (gala night, \$35). Yerba Buena Center for the Arts, 701 Mission, S.F. (415) 255-1355.

The Hard Nut The Mark Morris Dance Group

makes use of modern, classical, and popular choreography to update the traditional Nutto America, circa the "super-tacky 1960's. Dec. 8–9, 14–16, 8 p.m. (also Dec. 9, 16, 2 p.m.); Dec. 10, 17, 3 p.m. Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk. \$26-50. (510) 642-9988.

The Mousecracker Snapdragon Puppets Productions performs an all-puppet version of the Tchaikovsky favorite. Tues/5, 3 p.m., MLK Branch Library, 6833 International Blvd., Oakl; Wed/6, 10:30 a.m., Piedmont Ave. Branch, 160 41st St., Oakl.; Dec. 7, 10:30 a.m. Golden Gate Branch, 5606 San Pablo, Oakl.; Dec. 7, 7 p.m., Montclair Branch, 1687 Mountain, Oakl.; Dec. 18, 3 p.m., Eastmont Branch, Eastmont Town Center, Ste. 211, 7200 Bancroft, Oakl.; Dec. 18, 7 p.m., Dinnond Branch, 3565 Fruitvale, Oakl. Free. (510) 597-5023. The Nutcracker The San Francisco Ballet creator of the first American production of Nutcracker in 1944 - brings the Mouse King, the Sugar Plum Fairy, and a 28-foot Christmas tree to life. Opens Dec. 12, 7:30 p.m. Runs Dec. 13–23 and 26–30, 7 p.m. (also Dec. 15–23 and 26–30, 2 p.m.); Dec. 24 and 31, 11 a.m. and 4 p.m., War Memorial Opera House, 301 Van Ness, S.F. \$9-120. (415) The Nutcracker The Oakland Ballet performs

The Audicacker The Oakhand's Paramount Theatre. Opens Dec. 15, 7 p.m. Runs Dec. 16–17, 20, 23, 2 p.m.; Dec. 21–22, 7 p.m., 2025 Broadway, Oakl. \$12–39. (510) 452-9288. The Nutcracker Ballet San Jose Silicon Valley performs a "split run" of the ballet adapted from E.T.A. Hoffmann's story. Opens Fri/l, 7:30 p.m. Runs Sat/2-Sun/3, Dec. 9-10,

1:30 p.m. (also Sat/2 and Dec. 9, 7:30 p.m. Sun/3, 6 p.m.); Wed/6, 4 p.m.; Dec. 7-8,

7:30 p.m. No shows Dec. 11-18. Dec. 19-23 239 p.m. No strows Dec. 11–18. Dec. 19–23 and 26–28, 7:30 p.m. (also Dec. 22–23, 27–28, 1:30 p.m.); Dec. 24, 1:30 p.m., San Jose Center for the Performing Arts, 255 Almaden, San Jose. \$20–65. (408) 288-2800.

The Nutcracker Journey to the magical Land of Sweets when the Cardinal Ballet, formerly the Stanford Ballet, performs its seventh annual Nutcracker. Fri/1-Sat/2, 7:30 p.m., Palo Alto High School, 50 Embarcadero, Palo Alto. \$14. (650) 723-4317.

The Nutcracker Berkeley City Ballet performs their 27th annual production of the holiday favorite. Meet-the-cast "Sugar Plum Fairy Parties" (\$5) follow each performance. Dec. 9–10, 2 p.m., Berkeley Community Theater, 1930 Allston, Berk. \$14–18. (510) 841-8921. The Nutcracker Solano Civic Ballet brings Clara, Drosselmeyer, and the Sugar Plum Fairy to the stage. Dec. 21, 8 p.m.; Dec. 22– 23, 2 and 7:30 p.m., Fairfield Center for Cre-ative Arts, 1035 Texas, Fairfield. \$12–18.

theater, comedy, and performance

All That Glitters Dinner theater, medi style, as Geoffrey Chaucer and Co. performs a musical version of the Canon's Yeoman's tale from the Canterbury Tales while wenches and lads serve period-appropriate eats. Preand das serve period-appropriate eats. Freviews Fri/24–Sat/26, 7 p.m. Opens Fri/1, 7 p.m. Runs Fri.–Sat., 7 p.m.; Sun., 1 p.m. Through Dec. 17. Larkspur Cafe Theatre, 500 Magnoha, Larkspur. \$32–45. (415) 924-6107. Beach Blanket Babylon The nation's longestrunning musical revue includes a chorus line of tap-dancing Christmas trees and a gigantic yuletide hat. Runs Tues.-Thurs., 8 p.m. (exc Wesl/22, 7 and 10 p.m.; no shows Thurs/23, Dec. 12, or Dec. 26; also Dec. 13, Dec. 20, and Dec. 27, 5 p.m.); Fri.—Sat., 7 and 10 p.m.; Sun., 3 and 7 p.m. Special New Year's Eve performances, 7 and 10:15 p.m. Through Dec. 31. Chib Fugazi, 678 Green, S.F. \$25–62. (415)

Black Nativity Joyful gospel voices fill the Lorraine Hansberry Theatre for this performance of Langston Hughes's musical play. Previews Fri/24—Sat/25, 8 p.m.; Sun/26, 4 p.m. Opens Thurs/30, 8 p.m. Runs Thurs.—Sat., 8 p.m.; Sun., 4 p.m. Through Dec. 24. Lorraine Hansberry Theatre, 620 Sutter, S.F. \$22–30. (415) 474-8800.

Black Nativity The Allen Temple Baptist Church's Cantateers perform Langston Hughes's play of traditional and popular Hugness piay of traditional and popular gospel songs. Dec. 8–9, 15–16, 8 p.m. (also Dec. 9, 2:30 p.m.); Dec. 10 and 17, 6 p.m. Allen Temple Baptist Church, 8501 International Blvd., Oakl. \$5–15. (510) 569-6183.

A Charlie Brown Christmas San Francisco Performances presents the jazzy Dmitri Matheny Group with vocalist Kim Nalley in a musical tribute to the Peanuts cartoon and its popular Christmas television special. Dec. 9, 2 and 4 p.m., Yerba Buena Center for the Arts Forum, 700 Howard, S.F. \$6-12. (415) 392-4400.

The Christmas Ballet Michael Smuin choreographs a two-act holiday show with dancers getting their groove on to both classical and rockin' tunes. Wed/6, Dec. 9, 14–15, 19–22, 27–29, 8 p.m.; Dec. 10, 4 p.m.; Dec. 16–17, 23–24, 30, 2 p.m. (also Dec. 16 and 23, 8 p.m.; Dec. 17, 7 p.m.), Yerba Buena Center for the Arts, 701 Mission, S.F. \$25–40. (415)

A Christmas Carol American Conservatory Theater presents their annual production of Laird Williamson and Dennis Powers's interpretation of the Dickens classic. Fri/30 is a "bring what you can, pay what you wish" per-formance that allows theatergoers to get a reduced rate on tickets when they bring a donation of children's books, diapers, or coffee beans to donate to the Tenderloin's Raphael House. Dec. 2 is an American Sign Language-interpreted performance. Previews Fri/25–Sat/28, 7 p.m.; Tues/28, 7 p.m. Opens Wed/29, 7 p.m. Runs Tues.–Sun., 7 p.m. (no 7 p.m. shows Sun/3, Dec. 5, 12; also Sat.—Sun. Dec. 13–14, 19, 21, 26–27, 2 p.m.) Through Dec. 27. Geary Theater, 415 Geary, S.F. \$11-49. (415) 749-2228.

A Christmas Carol A multicultural Bay Area cast brings Scrooge and company to life. Sat/2, Dec. 8–9, 7:30 p.m.; Sun/3, Dec. 10,

Continued on page 70



thankegiving Steward Lunchbox Jen Turrell Thu thankegiving day.. closed Fri 11/24 10:00 \$7 Birdsaw Alien Love Stock Sourbuss The Fingers 20 Minute Loop Enda all-vou-can-eat BBO at 46N Downtown Refugees Eviction Equipment Sale Sun 11/26 5:30 Chuck Prophet and friends Mon 11/27 9:00 \$7 Damien Jurado Songs: Ohia Contrail Tue 11/28 9:00 \$5 August Ultramafic Lean Enemymine Bluebird Slaves UPCOMING Simon Stinger 11/30 Buddhakowski Sleepytime Gorilla Museum Uz Isme Doma Grand National Fri 12/1 Monkey Wrench Zen Guerrilla Clay Wheels Sat 12/2 all-you-can-est BBQ at 4:00 The Anniversary Fluke Starbucker Mates of State Blonde Redhead Erase Errata Mon 12/4 Wheatus Tue 12/5 Gwen Mars Wed Acid Mothers Temple 12/6 Subarachnoid Space Unshown The White Stripes Slaves 90 Day Men Thu 12/7 Richard Buckner Fri Tim Easton 12/8 Silkworm 22 The Mermen 30 Sister Double Happiness 37

Theater

2 p.m. Lisser Hall, Mills College, 5000 MacArthur Blvd., Oakl. \$4-8. (510) 430-3308. A Christmas Carol Cal State Hayward performs the classic with a twist — at each show a child from the audience will get to play Tiny Tim. Dec. 8–9, 8 p.m. (also Dec. 9, 2 p.m.), University Theatre, 25800 Carlos Bee Blvd., Hayward. \$3–6. (510) 885-3261. Christmas on the Mountain Willows Theatre performs Connie Ray's musical sequel to the popular Snioke on the Mountain, following

Sanders Family Singers as they celebrate Christmas on the eve of World War II. Wed.-Thurs. and Sun/26, 7:30 p.m. (also Wed., 3:30 p.m.); Fri.-Sat., 8 p.m. (also Sat., 2 p.m. no show Sat/2 at 2 p.m.); Sun., 2 p.m. (no show Sun/24). Through Dec. 31. Willows The atre, 1975 Diamond, Concord. \$20–30. (925) 798-1300

The Christmas Revels The Scottish Rite Theater presents their 15th annual "alternative holiday entertainment" extravaganza marking the winter solstice. This year's production is set in Renaissance Italy, with music, dance, masks, juggling, and multicultural celebration. Dec. 8 and 15, 8 p.m.; Dec. 9–10 and 16– 17, 1 and 5 p.m., Scottish Rite Theater, 1547 Lakeside, Oakl. \$15-30. (510) 601-8932 or ww.calrevels.org

David Roche and Friends Holiday Gala This event features humorist Terri Tate, plus singers Rita Glassman and Tina Osinski, and storyteller Neshama Franklin. Dec. 9, 8 p.m., Storyteller Neshama Frankin. Dec. 9, 8 p.m., Dance Palace, 503 B St., Point Reyes. \$15. (415) 663-1075. Dec. 10, 7 p.m., Community Church of Mill Valley, Throckmorton at Olive, Mill Valley. \$15. (415) 383-3952.

A Day in the Life: 1901 Characters dressed in turn-of-the-century garb create an old-time maritime Christmas at the San Francisco Maritime Park's "living history" event. Take a tour of the Hyde Street Pier and interact with revelers on the houseboat Ark and the schooner C.A. Thayer. Dec. 9, 6–9 p.m. (tours every half hour from 6–8 p.m.), Hyde Street Pier, foot of Hyde St., Fisherman's Wharf, S.F. \$2. (415) 561-6662 or www.maritime.org.

Eighth Annual Evening of Kung Pao Kosher Comedy "The Bar Mitzvah or bris you never had" - a Jewish comedy show and sevencourse Chinese banquet add up to a unique holiday celebration. This year, the show takes place over three days in two locations. Marc Maron, Page Hurwitz, Brian Malow, and Lisa Geduldig perform. Dec. 23, 8 p.m., Herbst Theatre, 401 Van Ness, S.F. \$25. Dec. 24–25, 6 p.m. (\$45, includes dinner) and 9:30 p.m. (\$30, includes hors d'oeuvres), New Asia Restaurant, 772 Pacific, S.F. (415) 552-3737. Fiesta Navidad Mariachi Los Camperos de Nati Cano, along with Ballet Folklorico Ollin, present a musical celebration with colorful costumes, dancing, and sets, traditional Mexican and American holiday songs, and a recreation of the traditional procession of La Posada. Sun/3, 3 p.m., Marin Center, Avenue of the Flags, San Rafael. \$16-30. (415) 472-3500

Home for the Holidays Nik Phelps and the Sprocket Ensemble, with special guest Mr. Lucky, perform live music set to contemporary animation. Mon/27, 7:30 and 9:30 p.uu., Minna St. Gallery, 111 Minna, S.F. Tues/28, 21 Grand, 21 Grand Ave., Oakl. \$7.50–10. (415)

The Little Sweep Goat Hall Productions presents Benjamin Britten's kid-friendly short opera about a nine-year-old chimney sweep's adventures in Victorian England. Audience participation is encouraged during four of the songs. Fri/1–Sat/2, Dec. 8–9, 8 p.m.; Sun/3 and Dec. 10, 2 p.m., 400 Missouri, S.F. \$8-15. (415) 298-6877.

The Music of Charles Dickens' A Christmas Carol Original songs, plus songs from the 1970 movie Scrooge set this musical version of A Christmas Carol apart. Bring toys and nonperishable food items to donate at the door. Fri/1-Sat/2, Dec. 7, 9, 8 p.m. (also Sat/2, Dec. 9, 2 p.m.); Sun/3, Dec. 10, 2 p.m.); Dec. 8, 7:30 p.m. College of Notre Dame Theater, 1500 Ralston, Belmont. Free (except Dec. 8, \$15-20). (650) 508-3456.

Tetrasomia: Circus of the Elements The San Francisco School of Theater Arts presents the New Pickle Circus's international cast of acrobats, clowns, aerialists, jugglers, and contortionists, celebrating the holidays as only circus performers can. The opening night show features a preperformance gala benefit

(6 p.m.) for the school's community services program. Opens Dec. 20, 7:30 p.m. Runs daily, 7:30 p.m., through Dec. 30 (no show Dec. 24-25, also Dec. 23, 26, 27, 29–31 and Jan. 1, p.m.), Cowell Theater, Fort Mason Center, Marina at Laguna, S.F. \$10-65

A Tribute to Charles Schultz The Young People's Teen Musical Theatre Company brings Charlie Brown, Snoopy, Linus, and the gang to life in this holiday performance. Fri/2-Sun/3 and Dec. 9-10, 2 p.m., Randall Muse-um, 199 Museum Way, S.F. \$4-7. (415) 554-

The Velveteen Rabbit The bittersweet tale of a stuffed rabbit that longs to be real gets the modern dance treatment with ODC/San Francisco. Colorful costumes, engaging choreography, and recorded narration make this show fun for kids and grown-ups alike. Get your tickets early. The Sun/26 show is followed by milk, cookies, and dance demon-strations for pint-size fans; the Wed/29 show is American Sign Language interpreted. Runs Fri/24, Sun/26, Sun/3, Dec. 9, 2 p.m.; Sat/25, Sat/2, 1 and 4 p.m.; Tues/28–Fri/1, Dec. 7, Dec 8, 11 a.m.; Dec. 10, noon., Yerba Buena Center the Arts Theater, 700 Howard, S.F. \$10-37 (415) 978-2787 or www ticketweh cou

The Whistleaires' Big Christmas Special This variety show ("more fun than a fruitcake!") features comedy, music, and dancing with the Whistleaires, Santa, tiny elves, a talking ape, and other unusual guests. Hosted by "Best of the Fringe Festival" alumni Toots Romyn and Whistl'n Phil. Previews Thurs/30, 8 p.m. Opens Fri/1, 8 p.nn. Runs Fri.—Sat., 8 p.nn. Through Dec. 16. Exit Stage Left, 156 Eddy, S.F. \$10–14. (415) 673-3847.

The Wrapping Paper Caper: A Tale of Holiday Mischief Puppetmaster Liebe Wetzel and her Lunatique Fantastique troupe present an allages detective tale acted out by puppets made from household objects. Opens Sat/2, 1:30 p.m. Runs Sat.—Sun., 1:30 p.m. through Dec. 17; daily, Dec. 18–30, 1:30 p.in. (no shows Dec. 24–25), Il Teatro 450, 449 Powell, S.F. \$10-12. (415) 433-1172. A Wonderful Life Brother-sister act Sarah

Hope and Matthew Liebowitz — together they're known as Take 2 — deliver a new twist on holiday entertainment with classic and humorous cabaret and musical theater 1686 Market, S.F. \$10-15 (415) 864-3700.

arts and crafts

Affordable Art Give your loved ones art without obliterating your savings at this sale, which features original works (all priced under \$200) by local artists. Opening reception Fri/1, 7-11 p.m. Runs through Jan. 28 (gallery hours Sun., Tues.-Thurs., noon-9 p.m.; Fri.-Sat., noon-midnight). CityArt Cooperative Gallery, 828 Valencia, S.F. Free. (415) 970-9900.

ArtVibe The fourth annual wearable, functional, and visual arts exhibition features cutting-edge arts and crafts: rubber and pre cious-metal clay jewelry, steel furniture, fused glass, clothing, and more. Dec. 9, 10 a.m.+6:30 p.m.; Dec. 10, 10 a.m.-3 p.m., Fort Mason Center, Bldg. A, Marina at Laguna, S.F. Free. (415) 920-9439

Berkeley Artisans Holiday Open Studios Over 100 Berkeley-area artists working in all media open their studios each weekend in Decem ber, Starts Sat/2 and runs Sat.-Sun., 11 a.m.-5 p.in through Dec. 17. For map, send SASE to Berkeley Artisans Map, 1250 Addison #214, Berkeley, CA 94702 or go to www.berkeleyarti-sans.com. Free. (510) 845-2612.

Berkeley Farmers' Market Holiday Crafts Fair At this benefit for the Ecology Center, local craftspeople offer a variety of handcrafted iewelry, fabric arts, leather and feathers, pottery, hats, dolls, photographs, soaps and herbal potions, and other arts. There's also live music, magic shows, and lots of organic fruit and veggies. Dec. 9, 16, and 23, 10 a.m.-4 p.nt., Civic Center Park, Center and MLK Jr. Way, Berk, Free, (510) 548-3333.

Creativity Explored Holiday Sale 2000 This holiday art sale showcases the paintings, drawings, sculptures, and other items created by developmentally-disabled adult artists. Come early and often for the best selection. Fri/1, 6-9 p.m.; Sat/2-Sun/3, 11 a.m.-4 p.m. Creativity Explored, 3245 16th St., S.F. Free. (415) 863-2108

Celebration of Craftswomen In its 22nd year, the largest holiday crafts fair in the Bay Area

features original handmade artwork by female artisans and fine artists from across the country. The fair benefits the San Francisco Women's Building. Sat/2-Sun/3, Dec. 9-10, 10 a.m.-6 p.m., Herbst Pavilion, Fort Mason Center, Marina at Laguna, S.F. \$5-7. (415)

Civic Arts Holiday Sale Great deals on ceramics, paintings, jewelry, and other pieces by artists who teach or work in the Civic Art Studios. The sale benefits the Civic Arts Education program. Thurs/30, 5-9 p.m.; Fri/1 10 a.m.-9 p.m.; Sat/2, 10 a.m.-5 p.m.; Sun/3, 10 a.m.-4 p.m., Civic Park, Studios D & E, 1313 Civic Drive, Walnut Creek, Free, (925)

A Day in France C'est manifique! For the Francophiles on your list, check out the gifts the Alliance Française offers at its Christmas boutique: escargots, foie gras, marrons glacés, bérets Basques, books, maps, tapes, CDs, cards, and more. Sat/2, 10 a.m.-4 p.m., Alliance Française, 1345 Bush, S.F. Free. (415)

Deco the Halls Need a gift for the vintage junkie in your life? Visit the largest Art Deco sale in the country, where over 200 dealers hawk furniture, accessories, rugs, art, dinner ware, pottery, books, jewelry, vintage clothing, and collectibles. Sat/2, 10 a.m.-6 p.m. (vintage fashion show, 2 p.m.); Sun/3, 11 a.m.-5 p.m., Concourse Exhibition Center, 635 Eighth St., S.F. \$6-8. (650) 599-3326.

Fine art print and pottery sales Student print makers at the College of Marin display and sell their works to raise money for materials and special projects. Prints: Thurs/30-Fri/1. noon-5 p.m., Fine Arts Bldg, Rm. 202. Pottery. Fine Arts Bldg., Rm. FA 10, College of Marin, 835 College, Kentfield. Free. (415) 457-8811. Gift Rap Creative Growth's annual holiday exhibition and sale celebrates art made by adults with disabilities. Opening reception Fri/1, 5–8 p.m. Gallery hours: Mon.–Fri., noon–5:30 p.m.; Dec. 9, 16, 23, 10 a.m.–4 p. Exhibit through Jan. 5. 355 24th St., Oakl. Free. (510) 836-2340.
Great Dickens Christmas Fair Hailed as a

Victorian Christmas card come to life," this fantasy crafts fair transforms the Cow Palace into a 19th-century village filled with street vendors, quaint shops, period costumes, cancan dancers, sea chantey sing-alongs, and more. Sat/25-Sun/26, Sat/2-Sun/3, Dec. 9-10, more, 8at/25-Sun/26, 8at/2-Sun/3, Dec. 9-16 and 16-17, 11 a.m.-8 p.m., Cow Palace Exhi-bition Hall, 2600 Geneva, S.F. \$5-15. (415) 897-4555 or www.dickensfair.com. Holiday Drop-in Crafts Kids 8 and up can

make a different craft every day. Dec. 18, 20, 23, 10 a.m.–5:30 p.m.; Dec. 19, 12:30–8 p.m.; Dec. 22, noon–5:30 p.m., Public Library, Temescal Branch, 5205 Telegraph, Oakl. Free. (510) 597-5049

ICB Holiday Open Studios Unique gifts and festive ornaments cram this 32nd annual event hosted by artists who work in Sausalito's Industrial Center Building. Sat/2-Sun/3, 10 a.m.-6 p.m., 480 Gate Five Road, Sausalito. Free. (415) 331-9520.

KPFA Community Crafts Fair While holiday shopping at the fair, you can listen to local writers discussing their work, watch a screen ing of KPFA on the Air, and explore the craft of good food with growers, gatherers, and food servers. Benefits KPFA Free Speech Radio. Dec. 9-10, 10 a.m.-6 p.m., Concourse Exhibition Center, 635 Eighth St., S.F. \$4-6. (510) 848-6767, ext. 609 or www.kpfa.org. Mulr Beach Quilters' Holiday Arts Fair Quilts are the star of this craft show, which also features books, glass art, jewelry, candles, clothing, and more. Proceeds benefit the Muir Beach Community Center. Sat/2-Sun/3, 11 a.m.-5 p.m., Muir Beach Community Center, 19 Seascape, Muir Beach. Free. (415) 383-6762

Museum of Craft and Folk Arts Holiday Gift Shop Crafts by local and international artists, including exotic holiday ornaments, dolls, unusual toys, ceramics, books, fabrics from India, and a selection of jewelry from around the world. Nov. 24-Dec. 24, Sun.-Mon., 11 a.m.-5 p.m.; Tues.-Fri., 11 a.m. 6 p.m.; Sat., 10 a.m.-6 p.m., Museum of Craft and Folk Arts, Fort Mason Center, Building A, Buchanan and Marina, S.F. Free. (415) 775-0991

National Institute of Art and Disabilities Annual Holiday Sale The artists split the profits with NIAD's art program fund for people with developmental disabilities at this sale of ceramics, textiles, paintings, prints, and other works. Nov. 27–Jan. 12 (reception Sat/2,



Mommy and Santa Claus? The Whistleaires' Big Christmas Special runs Nov. 30-Dec. 16 at Exit Stage Left.

noon-3 p.in.) Gallery hours: Mon.-Fri. 10 a.n.-3 p.m. and by appointment, 551 23rd St., Richmond. Free. (510) 620-0290. Purple Crayon's Holiday Camp Drop off the

kids for arts-and-crafts fun while you get your last-minute shopping done. Dec. 18–22, 10 a.m.–12:30 p.m., Purple Crayon, 301 Cornwall, S.F. \$50 (day), \$200 (week). (415) 831-0693.

Randall Museum Holiday Crafts Fair Kids of all ages can make gifts such as beeswax candles, popcorn necklaces, and candy houses (craft fees, \$1-3). Plus, check out the work of professional craftspeople, a musical presenta-tion of "A Tribute to Charles Schulz" (2 p.m., \$4-7), and a working scale model of the Sierra Nevada Pacific railroad. Sat/2, 10 a. m.– 5 p.m., Randall Museum, 199 Museum Way, S.F. Free. (415) 554-9600 ext. 33. Richmond Art Center's Annual Holiday Arts

Festival and Art Auction A benefit for the

Richmond Art Center, this 60-year-old festival is packed with gift-giving ideas: a silent art auction, an art-and-raft sale, a "Some-thing for Everyone" auction, and art activities for kids. Sun/3, noon-4 p.ni., Richmond Art Center, 2540 Barrett, Free. (510) 620-6772. Sharon Art Studio's Winter Holiday Pottery and Craft Sale This sale of pottery, jewelry, glass artwork, and other items benefits the Sharon Art Studio, an intergenerational community center for the arts. Sun/3, 11 a.m.— 5 p.m., Golden Gate Park, adjacent to Sharon Meadow, S.F. Free. (415) 753-7006.

Spirit of Christmas Crafts Faire This fair boasts 250 booths of crafts, plus "Santa's Workshop" (where kids can make their own gifts), a festival of lights, live music, and entertainment. Fri/24, Fri/1, Dec. 8, noon-9 p.m.; Sat/25-Sun/26, Sat/2-Sun/3, Dec. 9-10, 10 a.m.-6 p.m., Sonoma County Fairgrounds, Grace Pavilion, Santa Rosa. \$1-4. (707) 575-9355.

UCSF's 11th Annual Holiday Shopping Spree UCSF's performing arts programs benefit from this sale of crafts, artwork, and more. Dec. 7, 8 a.m.-4 p.m., Milberry Gym and Con ference Center, 500 Parnassus, S. F. Free (415)

United in Art: Neighborhood Holiday Art Sale The Community Arts Program at Central City Hospitality House and Continuum HIV Day Services Art Program present this holiday art sale with artwork by homeless, lowincome, at-risk and HIV-positive artists. Thurs/7, 4-7 p.m., The Community Art Stu-dio, 146 Leavenworth, and Continuum HIV Day Services Art Program, 255 Golden Gate, S.F. Free. (415) 749-2132.

Wholesale Holiday Fair World music and treats spice up this fair trade gift fair, featuring items from India, Sri Lanka, Nepal, Bali, Mexico, and Central America. Fri/1, noon-7 p.m.; Sat/2, 10 a.m.—6 p.m.; Sun/3, 11 a.m.— 5 p.m., Ramona Enterprises, 80 Apparel Way (off Bayshore Blvd.), S.F. Free. (415) 695-0200. Women of Color Annual Arts and Crafts Fair Shop for paintings, clay sculptures, textiles, jewelry, and other handmade crafts created by local women of color artists and artisans. Sat/23, 10:30 a.m.-4:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. Free. (510)

for tickets (SIO) 601-TUEB

listen.com

wednesday 22

Rock/blues/hip-hop

Blackalicious, Deltron 303D, Ugly Duckling Maritime Hall. 8pm, \$20. See 8 Days a Week,

Blue Reptiles Blue Lamp, 9:30pm.

Boomshanka Boom Boom Room. 9:15pm, \$5. Fenix-TX, New Found Glory, Good Charlotte, Lefty Slim's, 8pm, \$12. Graveyard Farmers, Switchblade Kings Elbo

Room. 10pm, \$6. R.J. Mischo Cosmopolitan Cafe, 121 Spear;

543-4001. 8pm. Open mic Ireland's 32. 9pm.

Planting Seeds, Spectors Last Day Saloon.

Pure Ecstasy Top of the Mark. 8:30pm, \$6. Red Alert, Generators Covered Wagon Saloon. Rock*A*Teens, Mumble and Peg Cafe du

Nord. 9:30pm. E.G. Scott Biscuits and Blues. 8:30 and

Steward, Lunchbox, Jen Terrell Bottom of the

Hill. 9:30pm, \$6.
Super Stooges, F-Hole, Holy Assassins, Sin-

gapore Slings Tempest. 9pm.
Tainted Love Tongue and Groove. 10pm, \$10.
Tea Leaf Green, Sol Americano, Human Life Index Great American Music Hall. 9pm. Vinyl, Five Point Plan Bimbo's 365 Club. 9pm,

Bay Area Action Palace Stork Club. 10pm. Shelly Doty X-tet Fourth Street Tavern.

Roy Rogers and Norton Buffalo Freight and

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm. Ned Boynton Combo Enrico's. 7pm. Kevin Gibbs One Market Restaurant. 6:30pm. John Goodman, Gary Rowe, and Mark Stock

Cypress Club. 8pm. Wed, Tues. Vince Lateano Trio Jazz at Pearl's. 9pm. Wed,

Mike Lipskin and D'Lilah Montroe House of

Jason Myers Houstons, 1800 Montgomery; 392-9280. 6pm. Wed-Thurs, Sun-Tues.
Ray Obiedo Butterfly. 10pm. With DJ Kevin

Open mic Bistro E Europe, 4901 Mission; 469-

5637. 7pm.
Al Pacheco Jazz Band Skip's Tavern. 8pm.

Violet Discord

Info: (415) 643-1658. (Summer Burkes)

an Francisco's Violet Discord provides sweet and mean fare for Califor-

breaks out with a pounding rhythm section and some bright guitars on

"Mean," an uptempo sing-along that sarcastically peeks into the mind of the

high school bully. The band seems to greatly enjoy playing around with both

Fans," each voice weaving around the others like braids. Indeed, frequent

ternoon" intros prettily, then opens wide into a Kill Rock Stars-sounding knees-up with strong, Sleater Kinney-ish, Hole-ish vocals — i.e., slightly

Send tapes to Demo Tape, Bay Guardian, 520 Hampshire, S.F., CA 94110.

of our legal release, online at www.sfbg.com/AandE/demo/release.html.

The Demo Tape o' the Week is available in MP3 format — check it out at

sfbg.com. If you or your band wish to submit a demo, include a signed copy

off-key, kinda pissed off, and super-melodic nevertheless.

wordless sing-alongs ("la's" and "loh's") spruce up every song. "Sunday Af-

dual and polyphonic woman-vox melody lines on "Mean" and "Kill the

nia punk-poppers and girl-rioters alike on its four-song demo. The trio

Zeena Quinn Hyatt Regency, Atrium Bar, 5 Embarcadero Center; 788-1234. 5pm. Sonny Simmons Bruno's. 9pm.
Stymie and the Pimp Jones Love Orchestra,

Bruno Pelletier Jazz Trio Paradise Lounge 8:30pm. With Bean Weavils in the upstairs

lounge.
Charles Unger Experience Les Joulins. 8pm. We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Wed-Tues.

Wesla Whitfield Plush Room. 8pm. \$20. Wed,

Bay Area

Gerry Grosz and Phil Hawkins Cato's Ale

Bob Schoen Jazz Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm. Tuck and Patti Yoshi's. 8pm, \$20. Through Sun/26. See 8 Days a Week, page 66.

Folk/world/country

A Minors Plough and Stars. 7pm. Acoustic open mic Lost and Found Saloon

Patsy O'Brien Johnny Foley's. 9pm. Orquesta Universal Pier 23. 10pm.

Bay Area dotGals Ashkenaz. 8pm, \$8.

Dance clubs

Audible Colors Top. 7pm. 2-step music. Best Kept Secret Schroeder's, 240 Front; 421-4778. 9:30pm-2anı, \$10. Hip-hop, R&B, and

soul with the Local 1200 DJs.

Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando. Break An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael, and Hank the Guy with Records spinning funky breaks and house.

Cafe Con Leche Manhattan Lounge, 699

Market; 764-6922. 9pm-2am. Salsa and house with Corazón, Nelson, and Bryan S. Club Blaze 1028 Geary; (925) 946-6216. 9pm. With DJs Rob Reyes, T-Ski, and Rum. Cream Butter, 354 11th St; 863-5964. 8pm-

Discover Ruby Skye. 9pm-3am, \$10. House music with resident Ben Doren and guest

Norman Stradley. Dish Blind Tiger, 787 Broadway; 820-1621. 9pm. With residents Juss Derek and Luke ind weekly guests.

Elephunk Justice League. 9pm-2am, \$5. Hiphop music with MC Azeem, Quibic, Bas One, Sub Contents, Rashinel, Raw B, and Zeph. Record release party for Azeem. **Expansions** Movida Lounge, 200 Fillmore; 934-8637. 9pm. Afro-Latin rare grooves with

Focus Nickie's BBQ. 9pm. DJ Masao and Bunp Tribe spin deep house.
Fully Loaded Club Six. 9pm-2am, \$10. With Spun, Solar, Galen, M3, and J-Bird.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinammon Underpants

and DJ Design.

Grace Endup. 9pm-8am. Thanksgiving party
with David Harness and Ruben Mancias,
Charlotte the Baroness, W. Jeremy, Michael Anthony, and Memory Man.

Groove Jet Holy Cow. 9pm. With local DJs. **Home Cookin'** Ten 15 Folsom. 10pm-6am. Thanksgiving party with Danny Rampling, Donald Glaude, and several others. Benefit

For Toys for Tots.

House of Stone Endup. 10pm-4am, \$5-7.

With resident DJs Blackstone and Sam.
Indulgence Starlight Room. 10pm. Disco, funk, and house.

Funky Turkey Tribe 26 Mix. 8pm-2am, \$5.

Pre-Thanksgiving party with John Howard, Toph One, and guests. Benefit party for Food not Bombs, and Food Runners.

Nessun Dorma HiFi. 10:01 pm. With rotating residents Evan Madden, Queen Agnes B, and

Anthony spinning house.
Poly's Playhouse Hush Hush Lounge. 9pm-

2am, \$4. With DJ Polywog and the Tadpoles and guests.

Progress Liquid, 2925 16th St; 289-6833. 9pm, \$3. DJs Audio Void and Ryan Beazly spin techno and trance.

Qoöl 111 Minna St. 5-9pin, \$5. Pan-techno

lounge with DJs Spesh, Gil, Hyper D, and

Re-cycle Space 550, 550 Barneveld; 550-6886. 9pm-6am. House, trance, and disco with resident Junior Sanchez and several

Red Wine Social Dalva, 3121 16th St; 332 5800 ext 211. 10pm-2am. With Toph One. Séance Backflip. 9pm-2am, \$5. With Didje Kelli, Franky Boissy, Foxxee, and guest Cheb

Sophistifunk Storyville. 10pm-2am. With

Rueben, Khaled, and guests.

Sound Invasion Boomerang. 8pm, \$5. Hiphop, R&B, and reggae with the Almighty

DJs.
Stuff the Turkey Rawhide II, 280 Seventh St;
820-1621. 9pm, \$7-10. Thanksgiving party
with house and trance DJs.
Thanksgrooving Up & Down Club. 10pm.
With Joe Quixx and Raphael de la Cruz.
Therapy Bohemia, 1624 California; 474-6968. 10pm. DJs Reda, Maurice, and Efrem spin deep house.

Bay Area

Beatdown Blake's. 9:30pm, \$5. With DJs Delon, Add One, and Yamu spinning dance

Club Fusetti 10pm. Salsa and merengue. Third World Blake's. 9:30pm, \$5. U.C. Buu, DJ Add, and Jah Bonz spin soca, hip-hop, and reggae.

Classical

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 8pm, \$23-165. The Opera performs Handel's Semele, with soprano Ruth Ann Swenson in the title role. Through Sat/25

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-80. The Symphony, featuring violinist Elmar Oliviera, performs compositions by Weber, Rautavaara, and Dvorák; Herbert Blomstedt conducts. Through Sat/25.

thursday 23

Rock/blues/hip-hop Brenda Boykin and Home Cookin' Boom

Boom Room. 9:15pm, \$4.
Albert 'King' Giles Skip's Tavern. 7pm.
Jenny Kerr Blue Lamp. 9:30pm.

Bay Area

demo

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the

WOOK

Ed Early Band Fourth Street Tavern. 9:30pm. Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oakl; (510) 553-9892. 9pm.

Jazz/new music

Blue Room Boys Top of the Mark. 8:30pm,

Larry Douglas Quintet Les Joulins. 8pm. John Goodman, Frank Jackson, and Mark Stock Cypress Club. 8pm. Thurs-Fri. Shan Kenner Enrico's. 7pm.

Shan Kenner Enrico's. 7pm. Mike Lipskin and Waldo Carter Moose's. 8pm. Charles McNeal Quintet Jazz at Pearl's. 9pm. Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Thurs-Sun.
Billy Philadelphia One Market Restaurant.

6:30pm. Thurs-Sat.

Continued on page 75



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Thurs. 11/30 \$5 JETHRO JEREMIAH BAND GRASSHOPPERS

CLYDE'S RIDE

Sat. 12/2 \$12 HIGH SIERRA PRESENTS: TONY FURTADO BAND TAOS HUM



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FRJ 11/24 SPECIAL SURPRISE QUEST

> SAT 11/25 WAITER EARL GROUP \$7

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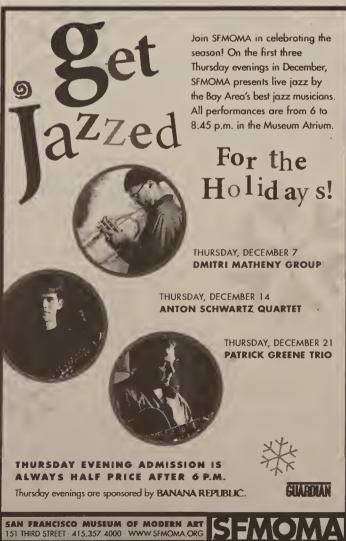
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club guide venue directory



Fistful of metal: Machine Head tears up Maritime Hall Sat/25 with its hard and heavy sound.

Amnesia 853 Valencia; (415) 970-8336. Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865

AsiaSF 201 Ninth St; (415) 255-8889. Asias 201 Millin 31, (415) 235-5659.

Backflip 601 Eddy; (415) 771-FLIP.

Baobab 3388 19th St; (415) 643-3558.

Bauhaus 6139 Geary; (415) 387-1151.

Beach Chalet 1000 Great Highway; (415) 386-

Big Heart City 836 Mission; (415) 777-0666. Bimbo's 365 Club 1025 Columbus; (415) 474-0365

Biscuits and Blues 401 Mason; (415) 292-

Black Cat 501 8roadway; (415) 981-2233. Blackthorn Tavern 834 Irving; (415) 564-6627. Blue Lamp 561 Geary; (415) 885-1464. Boom Boom Room 1601 Fillmore; (415) 673-8000

Boomerang 1840 Haight; (415) 387-2996 Bottom of the Hill 1233 17th St; (415) 621-4455.

Brainwash 1122 Folsom; (415) 255-4866 Broadway Studios 435 Broadway; (415) 291-0933.

Bruno's 2389 Mission; (415) 648-7701. Bubble Lounge 714 Montgomery; (415) 434-

The Cafe 2367 Market: (415) 861-3846 Cafe Bastille 22 Belden; (415) 986-5673.
Café Claude 7 Claude; (415) 982-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
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Cafe Niebaum-Coppola 916 Kearny; (415)

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Club Malibu 3369 Mission; (415) 821-7395.
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CoCo Club 139 Eighth St; (415) 626-2337. Cosmos 2730 21st St; (415) 282-9926. Covered Wagon Saloon 917 Folsom; (415)

Cypress Club 500 Jackson; (415) 296-8555. Cypress Club 500 Jackson; (415) 296-6353. Deuces 2319 Taraval; (415) 566-9122. DNA Lounge 375 11th St; (415) 626-1409. Dylan's 2301 Folsom; (415) 641-1416. Eastside West 3154 Fillmore; (415) 885-4000. Edinburgh Castle 950 Geary; (415) 885-4074. Elbo Room 647 Valencia; (415) 552-7788. Endup 401 Sixth St; (415) 357-0827. Enrico's 504 8roadway; (415) 982-6223. Expansion Bar 2124 Market; (415) 863-4041. Fillmore 1805 Geary; (415) 346-6000. 42 Degrees 235 16th St; (415) 777-5559. Gathering Caffe 1326 Grant; (415) 433-4247. Gin Joint 312 Harriet; (415) 934-1655.

Glas Kat 520 Fourth St; (415) 495-6626. Great American Music Hall 859 O'Farrell; (415)

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HiFi 2125 Lombard; (415) 345-TONE.

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La Peña Cultural Center 3105 Shattuck, 8erk;

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Peter Murphy

Fri/24-Sat/25, Great American Music Hall

oth guru Peter Murphy, whose haunting baritone and vampirish image conjures a cathartic stage presence, returns to San Francisco. From his early years with Bauhaus to the band's 1998 unexpected fan-fantasy-come-true Resurrection tour to a solo career that mixes the darkness of Deep with the light of Holy Smoke, the Murphy mystique

- a lasting spell that the enchanting singer casts over his audiences — continues. Infused with new energy, Murphy has risen like a phoenix from the ashes of the Bauhaus resurrection, recording and touring at a feverish pace. His current Just for Love tour features guitarist Peter DiStephano and violinist Hugh Marsh, who join him onstage to create an acoustic atmosphere that melds the music of past, present, and future. Expect the set to wander through the chasms of Murphy's musical history, reworking old favorites and previewing new songs from an upcoming album. The evening opens with a special screening of The Grid, a film by Joanne Woodward, featuring Murphy, which originally screened during Bauhaus's 1980 U.K. tour. 9 p.m., 859 O'Farrell, S.F. \$25. (415) 885-0750. (Sabrina Crawford)

Thursday 23

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.

International gypsy jazz open mic Bistro E Europe, 4901 Mission; 469-5637. 7pm.

Bay Area

Azeem New George's. 11pm. Keni 'El Lebrijano' Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.

Dance clubs

Blend Storyville. 10pm-2am. With Corazon,

Papi Chocolate, and Papa Joe.

Body and Soul Backflip. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.

Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.

DiscoKitty Polly Esther's. 9pm. '70s and '80s vith DI Chill.

Double Clutch Sacrifice. 10pm-2am. JB spins

Double Clutch Sacrifice. 10pm-2am. JB spins old-school breaks. Eden AsiaSF. 10pm. House, disco, and hiphop with rotating residents. Electrofreq 354 11th St; 863-5964. 7pm. Elementary Movida Lounge, 200 Fillmore; 934-8637. 9pm. With DJ Sloppy J spinning Jazz, funk, and Latin. Faith City Nights. 9:30pm, \$12. Thanksgiving party with residents Blackstone. Ruben

party with residents Blackstone, Ruben Mancias, Jay-R, and Twist and guest Char-

Mancias, Jay-R, and Twist and guest Charlotte the Baroness.
Free Liquid, 2925 16th St; 790-6594. 10pm2am. With DJ Dimitri and guests.
Full Circle Club 238, 238 Columbus; 3397899. 10pm-5am. With residents Norm
Stradley and Ben Doren and guest DJ Jeno.
Groove Manhattan Lounge, 699 Market; 399-8305. 10:30pm-2am. House music with resident Gourachandra and guests.

dent Gouracinate and guests. Kit Kat Endup. 10pm-4am, \$10. 1984 Cat Club. 9pm. '80s music. Popscene 330 Ritch. 10pm-3am, \$5. Britpop,

indie, mod, new wave, electronic, and '60s

soul with Aaron and Jeremy. **Reform Skoo**l *Stud. 10pm*, *\$5*. Go-go boys, house, and urban beats with DJ Jeff Chan-

dler and guests. **Rush** Bas, 383 Bay; 441-3885. 9pm-2am,

\$10. Jungle music with John B, Presha, and

Stompa.

Soulness Hush Hush Lounge, 496 14th St;
241-9944. 9:30pm-2am. DJ Goldmyne and
English Steve spin vintage soul and R&B.

Str8 Up & Down Club. 10pm-2am, \$10. With
Ben Doren and Julius Melendez.

Sure Shot Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben

Cook, and Chris Orr.

Uncommon Origins Hotel Utah. 9pm. With
Zezer, Charlie Bucket, Just One, Pres, and

What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

Bay Area

Dedicated Followers of Fashion Ruby Room, 132 14th St, Oakl; (510) 444-7224. 10pm-

Grateful Dead DJ Nite Ashkenaz. 10pm, \$5. Grateful Dead music spun by Digital Dave.
So Many Styles Eli's Mile High Club. 8pm.
Funk, soul, and R&B with Styles and Kendread.

Classical

Dr. Madhuwanti Mirashi Badarikashrama, 15602 Maubert, San Leandro; (510) 278-2444. 3pm. The Indian classical singer gives a concert with tabla percussionist Ravi Gutala in this Thanksgiving performance. An international vegetarian dinner follows.

friday 24

Rock/blues/hip-hop

Animal Liberation Drchestra, Ten Ton Chicken, Grampa's Chili Hotel Utah. 9pm. Benefit

Continued on page 79

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New shit

t some point in all our lives, we reach a brick wall, a plateau of sorts, where we don't know where else to go. It happens to me quite often, in additional attention span of a four-year-old. I reach saturation, and spend an inordinate don't know where else to go. It happens to me quite often, in fact, since I have the amount of time wandering around, musing.

Last weekend, I peaked. I was driving from Sacramento, the place where I'm from, on a Sunday morning. I had spent the night partying there with my friends — kicking off the evening at the Backdoor Lounge, where we drank vodka tonics while a lounge singer crooned hits from Whitney Houston's catalog. The atmosphere was decidedly adult not cheesy and pornographic, but in a maturing, retiring way. When I asked the bartender what kind of mixed drinks she had, she looked at me very seriously and said, "I can't answer that." I didn't know what she meant, but for some reason I was embarrassed.

I realized that

after several

months

of tireless

clubbing,

I had taken

and needed

a change.

this dance shit

as far as I could

So we quickly moved on to the A-Frame party, a monthly gathering in East Sacramento of old-school club heads and house aficionados. I hadn't seen most of these people in over a year, so I felt a sense of homecoming when I got there and was quick to dispense hugs and hearty handshakes. I still can't understand why they've accepted me all these years, a misanthrope among the dedicated who were too hip and down-home funky, in their elaborate thrift-store outfits and designer T-shirts, to qualify as glitterati. Still, the love between us seemed genuine.

So we danced, reaching our first high when DJ Gavin played Black Science Orchestra's classic "New Jersey Deep." We danced until the end of the small hours, then huddled together in an attic right above the dance floor to protect ourselves from the early-morning cold, as Alijay from the Bay Area's Sunburn crew worked through an amazing four-hour progres-

sive house set that grew more minimalist with each record. We watched him bob his head frantically as he played the records, spinning to an empty dance floor, although everyone occupying the dark corners and sidelines of the warehouse was listening and watching intently.

I was supposed to meet up with Kevin Koga for the T-Dance party's seventh anniversary at the Endup in San Francisco, so I bravely leapt into my Toyota Tercel and headed for Interstate 80. Hurtling down the freeway at noon, wiping the crust from my eyes, I could feel the heat beating down through the windows, reflecting off the black vinyl upholstery, cooking me into a scabrous mold with each passing minute. The number of cars multiplied as I neared the Bay Bridge, and by the time I hit Berkeley, there was nothing but traffic as far as the eye could see. I was hot, stinky, and fried from the morning sun. But I knew the only way I would make the T-Dance was if I drove straight there, forgoing the shower and change of clothes I so desperately needed.

Df course, I didn't make it ... are you fucking kidding? I went home and passed out! But somewhere along the way I realized that after several months of tireless clubbing, I had taken this dance shit as far as I could and needed a change. So the next party I went to, after four days of much-needed rest, was a low-key affair. The Thump Radio house party was more of a social than a nightclub, an evening soirce for music professionals --- DJs, promoters, label and record store owners, etc. Granted, David Coleman and Sen-sei, who jammed together on house tracks, managed to attract a small crowd of appreciative dancers. I spent my time there hovering around the buffet table, complimentary drink in hand, a free can of Red Bull in my pocket, scarfing down hot delicacies brought from the kitchen every 15 minutes — little quiches, shrimp dipped in green sauce. "Man, this is good," I smiled to myself as I greedily picked at the plates, unaware that I was spilling food on my sweater.

After a brief stop at Chevy's, where I pigged out on fake Mexican food, I drove over to Joypad, a "media lounge" housed where the late, lamented Rico's once stood. Joypad resembles 111 Minna St. (both are working galleries as well as nightclubs), but Joypad, for the moment, skews toward the experimental, thanks to the stewardship of the multimedia collective Blasthaus. Currently the works of Damon Soule and Eamon are on display. Soule's art resembles a b-boy version of Japanese anime, filled with characters that disassemble like Transformers. Eamon, in contrast, creates eerie, disturbing paintings that connect and disconnect disparate images with long blue lines winding through holes in bodies, and penises. At the reception for their work, titled Some Assembly Required, Otaku played a set composed of turntablist noodlings and electronic illbience. while video and film projections were shown on two screens. Watching and listening to all of this, I was both jarred and comforted by the shock of something new.

Pick up DJ Craze United DJs of America, Volume 16 (DMC). Craze works his turntablist science on some of the illest jungle tracks of the past year, including Decoder's ultra-hard remix of Kosheen's "Demonstrate."

Praxis: Participate in a conscious-raising throwdown at this all-ages (!) hip-hop event with Bored Stiff, Secluded Journalists, Aesop, Kaditronba, and other local luminaries. 6 p.m., 2050 Bryant, S.F. \$7-\$10 for the Cause. (415) 522-9640.

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Wed 22th

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Thur 23^{rt} CLOSED - Gone to Mom's to deal with our own funky

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> GOSPEL SUN 11/26 3-6 PM \$5 Vallejo Spiritual CORINTHIANS

BALKAN/BULGARIAN SUN 11/26 7:30 PM Party for Neal Sandler

CAJUN SUN 11/28 9 PM CAJUN COYOTES 8 pm dance lesson w/Cheryl McBride



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Thurs 11/23

WEST BY GOD w/The Mike Metz Band

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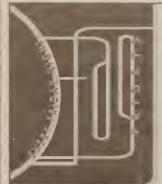
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9-10:30 Tracy [Raindance]

10:30-12 David Harness [Universe]

12-1:30 Ellen Ferrato [Release/Sugar]

1:30-3 Travis [Sure Shot]

3-5 Jenő [Wicked]

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Rare Grooves by:

Kevin [Bullet Proof] 9-10:30

Charlotte the Baroness [Sunburn] 10:30-12

Vinnie Esparza [Ubiquity] 12-1:30

Romanowski [What the Funk] 1:30-3

Toph One [Abstract Science] 3-5

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Doors open 9pm Free before 10pm 21 and over. \$15.00

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See you on the dance floor....

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music calendar

Friday 24

Birdsaw, Alien Love Stock, Sourpuss Bottom of the Hill. 10pm, \$7.
Billy Blues and the Coat Hill Cun Slingers

Skip's Tavern. 9:30pm. Through Sat/25. Brenda Boykin and Home Cookin' Boom

Boom Room. 9:15pin, \$7.
Brian Cline B-Spot Restaurant and Brewing
Company, 2301 Fillmore; 614-1111. 9:30pin.
Creeper Lagoon Shm's. 9pm, \$10-12.
Double Funk Crunch Tongue and Groove.

Everything Must Go, Cong Li, Shotwell Covered Wagon Saloon. 5pm, \$3. Steve Freund Cosmopolitan Cafe, 121 Spear;

543-4001. 8pm.

Creg Jones Brainwash. 8pm.

Keb' Mo', Amy Correia Fillmore. 9pm, \$27.50.

See 8 Days a Week, page 66.

Zigaboo Modeliste, Songo Last Day Saloon.

9pm, \$10. Peter Murphy Great American Music Hall. 9pm, \$25. Through Sat/25. See Critic's

Ocean B Circadia. 9pin. \$3.

Dppressed Logic, S.M.D., Chuy Poluka,
Subincision Tempest. 9pin.
Radio Noise Ireland's 32. 9pin.
Kevin Russell Blues Trio Bisenits and Blues.

Spin, \$12.
Third Street Blues Band Blue Lamp. 9:30pm.
Undercover S.K.A., K.G.B., Chrome Johnson,

Folkups Paradise Lounge. 8pm. Robert Watters' 20th Congress Elbo Room.

Bay Area

Aces Ivy Room. 10pm, \$5. Botden and Birdlegg Eh's Mile High Club.

Creep Division, F Minus, Amendment 18, Paris Texas, A.K.A. Nothing 924 Gilman.

Country Weather, Jean Caffeine Starry

Jimmy Two Times, Blue Marmalade Blake's.

Randy, Jason Daniels Band Fourth Street Tav-

'Sisters in the Spirit' Paramount Theatre. 8pm, \$41.50-49.50. See 8 Days a Week, page 66.

Jazz/new music

Will Bernard Quartet Butterfly. 10pm. With

Dee Spencer and DJ Andre.

Dave Bernstein Cafe Claude. 7pm 8tack Market Jazz Orchestra Top of the Mark. 9pm, \$10. Fri-Sat.

Dick Conte Duo Cobalt Tavern, 1707 Powell;

982-8123. 7pm. Chris Huson Moose's. 8pm. Dphir Paradise and Her Trio Caf Niebaum-

Mal Sharpe and Big Money in Jazz Enrico's.

Lavay Smith and Her Red Hot Skillet Lickers Cafe du Nord, 10pm, \$7. Starlight Orchestra Starlight Room. 8pm. Fri-

Sat. With Daline Jones and Kent Strand. Frank Tiberi Quartet Jazz at Pearl's. 9:30pm. Charles Unger Experience Les Joulins. 8pm. With Valencia,

Larry Vuckovich Jazz at 33, Pier 33, Embarcadero; 788-4343. 8pm. Fri-Sat. Wesla Whitfield Plush Room. 8pm. \$25.

Bay Area

Hideo Date and Tumbleweed, Anna and Federico Cervantes Anna's, 1801 University, Berk;

Tuck and Patti Yoshi's. 8 and 10pm, \$24. Through Sun/26. See 8 Days a Week, page 66. Fred Zimmerman Quartet Jupiter's. 8pm.

Folk/world/country

A Minors Plough and Stars. 7pm.
Boca del Rio Bruno's. 8pm.
Cool Black Kettle Johnny Foley's. 9pm.
Josh Jones Quartet Eastside West. 9pm. Sonando 850 Cigar Bar, 850 Montgomery; Vanessa Verlee Simple Pleasures Cafe. 8pm.

Bay Area California Cajun Orchestra Ashkenaz. 9:30pm, \$11.

Continued on page 81

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pablo (obvirvion/2nd sunday)

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> Saturday 11/25 DJ Label 6-10

Richard Howell 11pm

Tuesday 11/28 DJ IJ 6-9:30 Kim Nalley 10pm

12/12

Wednesday 11/29 DJ Kevin Manning 6-9:30 Howard Wiley Trio 10pm

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music calendar

Friday 24 From page

Laurie Lewis, Tom Rozum, and Bruce Molsky Freight and Salvage. 8pm, \$16.50-17.50

Dance clubs

Activate Manhattan Lounge, 699 Market: 552-1346. 5-10pm. Kylen, Brian Cox, and Chameleon spin techno.
Assimilate 2000 Cat Club. 9-30pm-3am.

With DJs Damon and Viper.

Backflip 10pm-2am, \$5. House music with

Behrouz and Tom Thump.
Bud Plate Annesia. 10pm-2am, \$5. With residents Jason Greer, Seven, and Sol spinning drum'n' bass, 2-step, and hip-hop.
Club Nzinga El Rio. 9pm, \$7. World beat with

Cymbiosis Movida Lounge, 200 Fillmore; Cymbiosis Movida Lounge, 200 Fillinore; 934-8637. 7pm. Jazz, salsa, and funk. Fag Fridays Endup. 10pm-5:30am, \$8. With Rolo, Ruben Mancias, and Blackstone. Far East Blind Tiger, 787 Broadway; 788-4020. 10pm-2am, \$5. House and 2-step with Paul Craven and guests. Fogfest An Sibin, 1176 Sutter; 929-1992. 6-9m. With Deenford, 7-stepsy, and Spark.

9pm. With Deepfrog, Zeremy, and Smurx. Le Freak Space 550, 550 Barneveld; 522-9423. 10pm-6am. House music with Benji Candelario, Jeno, and others.

Garage 1028 Geary; 430-2169 ext 9183. 10pm. House music with residents James

House Beautiful Sno-Drift, 1830 Third St; 431-4766. 10pm-4am. With guest Murray

House of Voodoo Big Heart City. 9pm, \$5. Death rock with Voodoo, Jezzebella, and

Perki. **Ibiza** Club NV, 525 Howard; 339-8686. 9:30pm. R&B, Top 40, and salsa. **Ignition** Sacrifice. 10pm-2am, \$5. **Into the Sound** Rawlride II, 280 Seventh St; 820-1555. 621-1197. With Mark E. Quark and Matthew

Lava Lounge Iron Horse, 19 Marden Lane; 789-7899. 10:30pm. Brazilian, reggae, house,

Life VSF, 278 11th St, 210-8633, 10pm-2am. Soul, R&B, club classics, and grooves. Mandala Annoeba Music, 1855 Haight; 831-

1200. 7:30-10pm.

Many Styles fustice League. 9pm-2am. With residents Apollo, Vin Roc, and Shortkut and guest Serge.

guest serge. Metronome Ballroom 1830 17th St; 252-9000. 9pm-mdnight, \$6-8. Ballroom dance party. Nikita Ten 15 Folsom. 10pm, \$15. With rotat-

Sequence Glas Kat. 10pm-2am. With RTigger, Bruce, Switch, and rotating residents.
Square Ruby Skye. 9pm-3am. House music

with rotating DJs.

Stay High Fridays Up & Down Club. 10pm,

\$5. Hip-hop and electronic music with
Delon, Brandin, Meliss, Big Will, and others.

26 Mix 9pm-2am. Benefit party for Andie P. Cotton with Pollywog, Gavin, and Shobahn.

Wisdom Nickie's BBQ. 9pm-2am. Wisdom spins funk and soul classics.

X City Nights. 10pm. With residents David Garcia and RKTech.

XL Manhattan Lounge, 699 Market; 764-6922. 9pm-2am. With resident Repete. Zami Stud. 9pm-2am, \$\$-10. Deep house, salsa, and reggae for women, with DJs La Coqui, Anita Lofton, and Olga T.

Bay Area

Baja Fridays Club Luce, 2439 Durant, Berk; (510) 594-4083. 10pm, \$5. With Caesar Garand Paolo Vincenti.

Club Fusetti 10pm. Live Brazilian music with

400 Club 400 29th St, Oakl; (510) 261-1108.

9pm-2am. DJ dancing. In the Mix Temple Bar, 984 University; (510) 548-9888. 9.30pm. Hip-hop, R&B, dancehall, and house

Classical

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 7:30pm, \$23-165. The Opera performs Richard Strauss' Der Rosenkavalier, with Susan Graham in the lead role. Through Dec 10.

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-80. Through Sat/25. See Wed/22.

Continued on page 82



Wednesday November 22 SALSA DANCE CLASS W/ RON 8:30pm ORQUESTA UNIVERSAL 10pm

Thursday November 23 CLOSED—HAPPY THANKSGIVING!

Friday November 24 ERIC LINDELL & THE REDS 10-2a

Saturday November 25 EARL ZERO REGGAE 10-2am

Sunday November 26 RHYTHM CITY W/ ROBERT STEWART 1-8pm

Wednesday November 29 SALSA DANCE CLASS W/ RON 8:30pm CUBANACON 10pm

Thursday November 30 ED KELLY & THE JAZZ KNIGHTS W/ ROBERT STEWART10-2 am

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k, jazz, folk/world, dance clubs & classical rock.

Linda Tillery and the Cultural Heritage Choir Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$21-38. The Grammy-nominated choir performs arrangements by composer Jackie Hairston with the Women's Philharmonic.

saturday 25

Rock/blues/hip-hop

Faye Carol Boom Boom Room. 9:15pm, \$10. Connector, SisterSF DJ Collaborative, Dispenza, Fletop Tongue and Groove. 9:30pm, \$7. Deadweight, E.M.B., Gabe Gordon, Twelve Inches and a Tireless Tongue Paradis

Johnny Fabulous Cosmopolitan Cafe, 121

Spear; 543-4001. 8pm.
Fingers, 2D Minute Loop, Enda Bottom of the Hill. 10pm, \$7. Five Degrees of Soul Elbo Room. 10pm, \$6.

Ledisi Bruno's. 11pm. Machine Head, Nothingface, Nonpoint, 40-

Grit Maritime Hall, 80 Mission Players, Don Miggs, Vanessa Lowe

Hotel Utah. 9pm.
Peter Murphy Great American Music Hall. 9pm, \$25. See Critic's Choice.
Offspring, Cypress Hill, MxPx Bill Graham

Civic Center, 99 Grove; (415) 421-TIXS. 7pm, \$27.50.

London Phillips, Elmer Lee Thomas Blues Review Lou's Pier 47. Noon. Plain Jane Circadia. 9pm, \$3. E.C. Scott Biscuits and Blues. 8:30 and

Sociopath, Pandora's Dream, Gong Li Tem-

Sonny Smith B-Spot Restaurant and Brewing Company, 2301 Fillmore; 614-1111. 9:30pm. Substitutes Cafe du Nord. 10pm, \$7. Tainted Love Last Day Saloon. 9pm, \$10. Dave Wakeling, Undercover S.K.A. Slim's.

Bay Area

W

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Citizen Fish, Time in Malta, Ding Dang, Cream Abdul Babar, Drag-Body 924 Gilman.

Dukes of Hazard, Buddy Craig Fourth Street Tavern. 9:30pm. Eli's All Stars Eli's Mile High Club. 8pm.

Illa Dapted, Bored Stiff, Broham Blake's.

Kirby Grips, She Mob, Kung Fu U.S.A. Starry

Plough. 9:30pm, \$5. Jackie Payne Bluesville. 4:30pm. S.E. Willis and the Roscoes Baltic. 9:15pm. Rusty Zinn Band Ivy Room. 10pm, \$5.

Jazz/new music

Don Alberts, Frank Pasentino, and Buddy Barnhill Cypress Club. 8:30pm. Sat-Sun. Casino Royale, Dudley Manlove Quartet, Jimmy Bond Orchestra Bimbo's 365 Club.

Randy Craig Duo Cobalt Tavern, 1707 Powell; 982-8123. 7:30pm. Dave Gonzalez Jazz at Pearl's. 9:30pm.

Robin Hodes' Apollo Jazz Group Jelly's. 4pm. Jeanne Hoffman and Don Bennett Moose's. 8pm. Sat, Tues.

Richard Howell Quartet Butterfly. 10pm. With DJ Label.

Jinx Jones Trio Cafe Claude. 7pm. BJ Papa Cafe Prague, 584 Pacific; 433-

Ophir Paradise and Peter Horvath Cafe Niebaum-Coppola. 7pm. Howard Wiley Quartet Enrico's. 8:30pm.

Bishop Norman Williams, Joy of Jazz San Francisco Brewing Company, 155 Colum-

Ronald Wilson Quintet Les Joulins, 8pm. Sat. Mon.

Bay Area

Donald 'Duck' Bailey and the Oistones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Dave Creamer Jazz Quartet Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm. Jazz Singers' Collective Kensington Circus Pub, 389 Colusa, Kensington; 524-8814. 8:30pm. Lavay Smith and Her Red Hot Skillet Lickers Ashkenaz, 9:30pm, \$11.

Tuck and Patti Yoshi's. 8 and 10pm, \$24. Through Sun/26. See 8 Days a Week, page 66.

Folk/world/country

Claddagh Band Ireland's 32. 9pm Cool Black Kettle Johnny Foley's. 9pm. Crònán Plough and Stars. 7pm. Josh Jones Quartet 850 Cigar Bar, 850 Mont-

gomery; 291-0850. 10pm. Carlos Alexis Mejia, Enrique Sepulveda, and

Gabriel Sandino Peña Del Sur. 8pm, \$6.

Bay Area

Jesus Diaz y Su QBA La Peña Cultural Cen-

'Klezmer Mania!' University of Califorma, Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 2 and 8pm, \$16-28. See 8 Days a Week,

Piedmont Bluegrass and Jam Cato's Ale

Peter Rowan Bluegrass Band Freight and Salvage. 8pm, \$16.50-17.50

Dance clubs

Atmosfere 111 Minna St. 9pm-2am, \$10. House music with resident DJ Said, and guests Danny Krivit, and Patrick Wilson Backflip 10pm-2am, \$5. House music with Mauricio and guest the Mad Hatter. Basta Amnesia. 10pm-2am. Atmospheric electronic music with TripRob and Subra.

Baysiks Top. 7-10pm. With Affect, Fiction, and Dom Some.

and Dom Some.

La Belle Epoque Top. 10pm-2am. Drum'n' bass and 2-step with Mateo and WishFM.

Contrast Blind Tiger, 787 Broadway; 788-4020. 10pm-2am. House music.

Eklektic Cat Club. 10pm-3am. Drum'n' bass

with rotating residents and guests Digital Fatcat 330 Ritch. 10pm. Reggae, and dance-hall with Toks, Kirk, Wisdom, Hekima, and

Future Roots Movida Lounge, 200 Fillmore; 934-8637. 9pm. With Kevin and Huckster. Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents and guests Jon Lee and Brent

Lawrence. Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul. House and Groove Temple Bar, 600 Polk; 979-9994. 9pm-2am. With Beetroot, Spork, Co-

Jelly's 9pm-5am, \$15. House and rare grooves with Tracy, David Harness, Ellen Ferrato, Charlotte the Baroness, and others. Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.

Lush CoCo Club. 10pm-2am, \$5.

Menagerie Club Six. 10pm-2am. R&B and house with JB, Mike, Chris, and guests.

Metronome Ballroom 1830 17th St; 252-9000. 9pm-midnight, \$6-8. Tango party.

New Wave City King Street Garage. 9pm-3am, \$5-10. '80s music with Skip and Shindog. Opus Iron Horse, 19 Maiden Lane; 364-1892. 9:30pm-2am, \$10. Urban grooves and house with Dave Gillis, Jojo Tran, Ben Doren, Reda,

and guests. Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.
Oushaya VSF, 278 11th St. (800) 581-2107.

9pm-2am, \$15. Release Ten 15 Folsom. 10pm, \$20. With Hipp-E and Halo, Miguel "Migs," and Behrouz.

Remedy Big Heart City, 836 Mission; 646-0803. 9pm-4am. House, soul, and R&B with guest Doc Martin.

San Francisco 354 11th St; 863-5964. 9pm.

With rotating residents Lele, Dano, JZ, David

With rotating residents Leie, Dano, 12, David Coleman, and Sen-sei.

Sister 26 Mix. 9pm-2am, \$5.

Speed 1028 Geary; 430-2190 ext 1374. 9pm-2am. Hip-hop, R&B, and soul with Mind Motion and Franzen.

Stompy Hi-Fi Space 550, 550 Barneveld; 267-4807. 10pm-6am, \$15. Final edition with

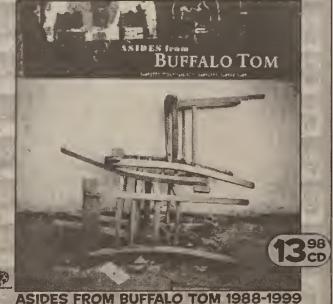
various residents and guest MC Pappa T. Subterra Ten 15 Folsom. 10pm-6am. With resident Tom Thump and guests David

Coleman and Sen-sei. Sub Zero Sno-Drift, 1830 Third St; 431-4766. 10:30pm-4am. House and UK garage with resident Sean Ferguson and guest

Supastar Sacrifice, 10pni-2am, \$5, With

Continued on page 85





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Nov. 25 • Mauricio & special guest "The Mad Hatter" from 3 Degrees in Chicago

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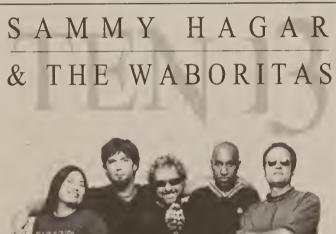


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calendar

Saturday 25

rom page 82

Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and guest Brett Henrichsen.

Bay Area

400 Club 400 29th St, Oakl, (510) 261-1108. 9pm-2am. DJ dancing. Gravity Club Fusetti. 10pm. Funk, R&B, soul,

Platforms Zazoas, 15 Embarcadero West, Jack London Square, Oakl; (510) 869-1317.

83905m. Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. With Mulatto E., Chris Johnson, Naughtyboy, and Sekou spinning hip-hop, R&B, house, and reggae.

Classical

San Francisco Dpera War Memorial Opera House, 301 Van Ness; 864-3330. 2pm, \$23-165. See Wed/22.

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 2pm, \$5-46. The Symphony, under the direction of conductor Michael Tilson Thomas, gives an informative concert for young people, "Music

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-80.

sunday 26

Rock/blues/hip-hop

Johnny Ace and Cathy Lemons Biscuits and

Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus.

Chameleons UK, Bellows Great American

Music Hall. 9pm, \$18-20.

'Cohen's House of Fun' Last Day Saloon. 9pm. Helen Currie Band, Stevie Harris, Melissa Dougherty, Chris Mills Hotel Utah. 8pm.

'Downtown Refugees Eviction Sale' Bottom of the Hill. 5:30pm, \$5. See 8 Days a Week,

Dave Gleason and New Driginals, Cafe du

Nord. 8pm, \$5. Mothertruckers, White Star Dairy Make-Out 8:30, \$10.

Jesse Payo Boom Boom Room. 9:15pm, \$4. Violet Discord, Slow Club, PW El Rio. 7pm, \$5.

Bay Area

Buffalo Roam, Martin Fierro Quintet Fourth

Street Tavern. 6pm. Corinthians Ashkenaz. 3pm, \$5. Steve Freund Ivy Room. 10pm, \$5. With

guests.
Plus Dnes, Teen Idols 924 Gilman. 5pm, \$5.
Zunga, Lean Blake's. 9:30pm, \$3.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm. Macy Blackman Duo Cobalt Tavern, 1707 Powell; 982-8123, 7pm.

Walter Earl Enrico's, 7pm. Mike Greensill Moose's, 7:30pm. With guests. Alan Hightman Simple Pleasures Cafe, 8pm. Love Motel Rassellas, 61

Ted Shafer's Dixieland Jazz Band Les Joulins.

Soul Sauce Jazz at 33, Pier 33, Embarcadero;

Bill Travis Drchestra Top of the Mark. 8:30pm, \$6

Bay Area

Jazz jam session Bluesville. 8pm. Lost Trīo Cata's Ale House. 6pm. Tuck and Patti Yoshi's. 2 and 8pm, \$5-24. See 8 Days a Week, page 66.

Folk/world/country

Tony McMahon Johnny Foley's. 9pm. Cole McRory Ireland's 32. 9pm. 'Seisiun' Plough and Stars. 7pm. With Paul Chaffee and friends.

Bay Area

Eric Andersen Freight and Salvage. 8pm,

Choro Time Anna's, 1801 University, Berk;

Continued on page 87



Acción Latina Presents 19™ ANNUAL ENCUENTRO DEL CANTO POPULAR

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/23 OPM CLOSED FOR THANKSGIVING

/24 9PM BOCA DEL RIO

/25 11PM LEDISI

/28 9PM ORLANDO MORALES

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rock, jazz, folk/world, dance clubs & classical

music calendar

Sunday 26

Dpen mic Stork Club. 9pm.
'Starry Session' Starry Plough. 8pm. With Shay Black.

Dance clubs

Bionic *Top. 10pm-2am.* With Solar, Mark E. Quark, and lz.

Club Havana Jelly's. 4pm, \$7. With Candela and DJ lvette Fuentes.

Dub Mission Elbo Room. 9pm, \$4. Dub and roots with DJs Sep and Jahyzer.

Forts with Dis Sep and Janyer. Energy Holy Cow. 9pm. Funky house with Norman Stradley, Pablo, and Demilo.
Fabric Justice League. 9pm-2am, \$5-8. Multimedia dance party with Dis Reborn, Toks, and Sake One and guests.

Fallout Cellar. 8pm-2am, \$6-10. Jungle. Gasoline Stud. 10pm-3am, \$5. With resident DJs Enemy, Tom Silk, and Pete Stall spinning hard house, hard-NRG, and techno.

Homestyle: The Integration Project 2174 Market; 595-9959. 9pm. Urban music, social dancing, and jam sessions.
Magnitude B.D N'Touch Dance Club, 1548

Polk; 444-8413. 8pm-2am. With Jack Rojo,

Lambchop, Shawn Perry, and Derek. Metronome Ballroom 1830 17th St; 252-9000. 5-8pm, \$5. Jitterbug dance party. 8-11pm, \$6-8. Salsa night.

8. Saisa night.

Pleasuredome Club Townsend. 9pm-3:30am,

\$7. With Neil Lewis and Michael Man-

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will. Reggae Sundaze Nickie's BBQ. 9pm-2am.

Ras David I spins reggae.
Sixxteen Cat Club. 10pm. Rock 'n' roll.
Sound Lesson San Francisco Beauty Bar, 2299 Mission; 285-0323. 9pm-2am, \$3. Drum 'n' bass and downtempo with Jun and Dub Lab.

Spundae Ten 15 Folsom. 10pm-5:30am, \$5. With rotating DJs.

Stone Cold Chillin' Movida Lounge, 200 Fill-more; 934-8637. 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-

Sunday School Up & Down Club. 9pm-2am, Sunday School of the Down Clud. Spin-2an \$10. With rotating residents Demilo, Patrick Wilson, and Norm Stradley. Sunday Service Tongue and Groove. 7pm-2am. House and trance with DJs Schaefer, Graham, and Keith.

T-Dance Endup. 6am-2am. With resident

Testpress Sundays Blind Tiger, 787 Broadway; 758-4820. 11pm-2am, \$3. Drum'n' hass and 2-step.

Time Zone Stud. 10pm. '80s music with Steve Masters and Dangerous Dan.

Tino Corp. Sacrifice. 10pm-2am. With Tino, Jack Dangers, Ben Stokes, Tau, Laura Dame, and Mike Powell.

Tonic HiFi. 9pm-2am, \$7. House music with Ben Doren, Eric Erickson, and Carlitos. Tripp Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating

26 Mix 10pm, \$5. Anticon Records showcase with Jel and Sixtoo, 1200 Hobos, Dose One, Sole, Sage Francis, Brandon and DJs P-Minus and Mayonnaise.

Bay Area

Club Fusetti 10pm. World beat, reggae, and house with Memo.

400 Club 400 29th St, Oakl; (510) 261-1108.

9pm-2am, Salsa. Oakland Reggae Sundays Eli's Mile High Club. 8pm. With DJ Namane and guests.

Classical

Jeanette Wilkin Tietze St. Mary's Cathedral, 1111 Gougli; 567-2020 ext 213. 3:30pm. The organist gives a recital.

monday 27

Rock/blues/hip-hop

lan Brennan Show Brainwash. 9pm. Granfaloon Bus, 86 Make-Out Room. 8:30pm, \$6. Gun and Doll Show Paradise Lounge. 8pm

With guests. **Huckle Bucks** *Blue Lamp. 9:30pm.* **Damien Jurado, Songs: Ohia, Contrail** *Bottom* of the Hill. 9pm, \$7.

Curtis Lawson Boom Boom Room. 9:15pm,

'Mark Growden's Electric Pinata' Cafe du Nord. 9pm, \$5. With guests. Open mic Hotel Utali. 7:30pm. With

Dayla Soul.

Kevin Russell Biscuits and Blues, 8:30pm, \$5. Tea Leaf Green Elbo Room. 9pm, \$4.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. Featuring the Steve Gannon Band. Green Eggs and Schramm Fourth Street

Country Pete McGill and friends A&C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

Jazz/new music

Hal Bigler San Francisco Brewing Company, 155 Columbus; 434-3344. 8pm. Dick Conte One Market Restaurant.

Contemporary Jazz Orchestra Jazz at

Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.

Kevin Gibbs and Ruth Oavies Moose's. 8pm.

Frank Jackson, Brian Kane, and Bill Langlois Cypress Club. 7pm. Lithium House Black Cat. 9:30 and 11pm,

12:30ani.
Beebe Price Enrico's. 7pm.
Swing Session Starlight Room. 8:30pm.

Bay Area

Dragonfly Anna's, 1801 University, Berk; (510) 849-2662. 8pm. Jim Grantham Quartet Yoshi's. 8 and 10pm,

\$6-8. See 8 Days a Week, page 66.

Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629.

Folk/world/country

Ben Flanagan Ireland's 32. 9pm. Guitarras y Congas Top of the Mark.

Vivendo de Pao Elbo Room. 9pm, \$6.

Bay Area 'Ceili' Starry Plough, 9pm.

Dance clubs

Funk Motel Dalva, 3121 16th St; 252-7740. 10pm-2am. '60s and '70s funk with Daniel

Grateful Dead Jams Nickie's BBQ. 9pm 2am. Dark Star Dan plays rare Grateful

Rockin' Java 1821 Haight; 831-8842.7pm.

Hip-hop and open mic.

Slapbass Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ

Smoove Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music. Star Lounge Up & Down Club. 10pm-2am,

Star Lounge Up & Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dance-hall, and hip-hop.

Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.

Tranquilo Anmesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S. and guest Bre-ad. Vroom El Rio. 8pm-midnight. Punk, funk,

Classical

Jeanette Marie McLain San Francisco State University, Knuth Hall, 1600 Holloway; 948-6788. 8pm. The pianist gives a recital of works by Chopin and Brahms.

Opera workshop concert San Francisco Conservatory of Music, Agnes Albert Hall, 1201 Ortega; 759-3475. 7:30pm. The Con-servatory's students present various scenes from well-known operas.

tuesdav 28

Rock/blues/hip-hop

August, Ultramafic, Lean Bottom of the Hill. Big Bones Blues Bandstand Biscuits and

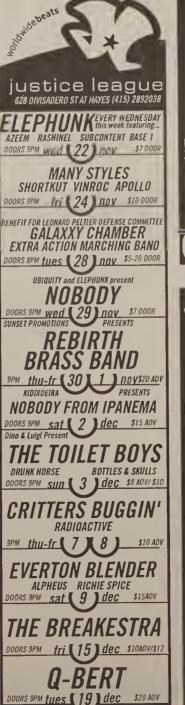
Blues, 8:30pm, \$5.

Continued on page 89















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Thanksgiving Parly-Blur Record Release Party
DJs Aaron Axelson & Jeremy

Flashbacks/Worldbeat/Salsa

11/24 **LAVA LOUNGE** DJs Billy Vidal & Guests

SATURDAY

FATCAT REGGAE DANCEHALL DJS Tons, Kirk, Wisdom, Hekima & DJ Dedan

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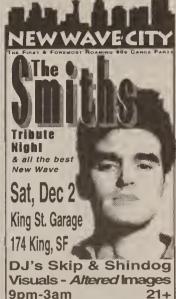
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Thurs November 23 \$4 **Closed For Thanksgiving**

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Monday November 27 \$3 "Curtis Lawson" OLD-SCHOOL BAY AREA STRAIGHT-UP BLUES GREAT

Tuesday November 28 \$1 "Oscar Myers Bluesbeat'

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MOH., HOV. 27 - DOORS 7:30 / SHOW 8 \$18 AOVANCE / \$20 DOOR - ORIGINAL LINE-UP FIRST LIVE SHOWS IN OVER A GECADEL THE CHAMELEONS UK / THE BELLOWS

WED., HOV. 2D - DOORS 7 / SHOW 8 \$14 ADVANCE / \$18 DOOR BUFFALO TOM

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S14 AOVANCE / S15 DOOF

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I., OEC. 3 - DOORS 7 / SHOW 8 \$15 AOVANCE / \$15 DOOR

CORROSION OF CONFORMITY CLUTCH / FLYBANGER / 60 WATT SHAMAN

H., OEC. 4 • DOORS 7 / SHOW 8 \$15 AOVANCE / \$15 DOOR THE GO-BETWEENS / THE AISLERS SET

THURS., DEC. 7 - DOORS 7:30 / SHOW 8 \$10 ADVANCE / \$12 DOOR THE AQUABATS
BLUE MEANIES / TSUNAMI BOMB www.lheaquabats.com

FRI., OEC. 8 - DOORS 8 / SHOW 9 \$12 AOVANCE / \$14 DOOR JONATHAN RICHMAN / TEGANAND SARA

SUH., GEC. 10 - DOORS 7 / SHOW 8
\$15 AOVANCE / \$15 DOOR

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November 22 Wednesday

07:00pm-10:00pm reNew happy hour featuring downtempo, ambientech, and chilled out stylings by Andra Lucero, Mark Jones and guests each week

November_24 Friday

06:00pm-10:00pm sub_trak happy hour with minimal techno and electro

10:00pm-2:00em moseic a warm-up for this new waekly event (starting 12/1) with Tomas, Bre-ad, Joe Rice + Mika Bea

November_25 _Saturday

SYSTEM_23: Art Reception and Party OS:00pm-02:00em featuring paintings, prints and sculpture by d23 soule and eamon. Electro-eural madnass by **BOOTACON** and special guest DJs.

Coming soon _in December

MOSAIC FRIDAYS brings Chris Brenn & Creig Roseberry-12/1, Twerk-12/8, Clark Warner-12/15, John Tejeda-12/29

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DANCE / 238

COLUMBUS NORTH BEACH



WEO. NOV. 22 DAISYHEAD ACTION PALACE KEVIN WORLEY

THURS, NOV. 23 HAPPY THANKSGIVING!!

FRI. NOV. 24 GONGLI SFU-MA-TO

SAT. NOV. 25 THE MR. O SHOW TV BROADCAST

SUN. NOV. 26 OPEN MIC WITH GIRL GEORGE 9PM

TUES, NOV. 28
COME JAM WITH DORK COM 6-10PM

WED, NOV. 29 TEENAGE AARBTS THE BLAST ROCKS ROCK & ROLL ADVENTURE KIDS

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music calendar

Tuesday 28

'Divabands' Red Devil Lounge. 8:15pm, \$5. With Fountain Riddle, Clara Bellino, and Brittany Safranek.

Drizzoletto Brainwash. 8pm. Andrew Freeman Band Blue Lamp. 9:30pm. 'New Roots to Hip-Hop' Last Day Saloon.
9pm, \$5. With Radioactive and Key 3, X Roads, Company of Prophets, and guests. **Dpen mic** El Rio. 7:30pm.

Oscar Meyers' Bluesbeat Boom Boom Room. 9:15pm, \$1

Bay Area

Faraway Brothers Fourth Street Tavern.

Local Drinkers, Yamagata Blake's. 9:30pm,

Charles Wheal Band Ivy Room. 10pm, \$5.

Jazz/new music

Jim Campilongo Cafe du Nord. 9pm, \$5. Ezra Gale Trio Amnesia Gerry Grosz-AC Lewis Trio Beach Chalet.

Paul Mindrup Simple Pleasures Cafe. 8pm. Orlando Morales Bruno's. 9pm.
Kim Nalley Butterfly. 10pm. With DJ IJ.
Dpen mic Bistro E Europe, 4901 Mission; 469-

Dphir Paradise and Her Trio Bubble Lounge

Sy Perkoff Enrico's. 7pm. Kevin Rayhill One Market Restaurant.

Realistic Black Cat. 9:30 and 11pm, 12:30am. Fred Ross Project Starlight Room. 8pm. Lavay Smith and Her Red Hot Skillet Lickers Bishop Norman Williams Quintet Les Joulins.

Bay Area

Mad and Eddie Duran Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.

Dpen mic Anna's, 1801 University, Berk; (510) 849-2662. 8pm. (510) 849-2662. 8pm. Dave Weckl Group Yoshi's. 8 and 10pm, \$20.

Folk/world/country

'Seisiun' Plongh and Stars. 7pm. With Jack Gilder, Junji Shirota, and Kevin Bernhagen.

Bay Area

Steve August, Butch Berry, Vanessa Lowe, Elin, Jr. Freight and Salvage. 8pm, \$12.50-

Cajun Coyotes Ashkenaz. 9pm, \$8. Open mic Starry Plough. 7:30pm.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am. DJ Cheb l Sabbah spins a blend of interna-

tional music. Coolin' Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. With TJ and guest DJs. Down There 26 Mix. 9pm-2am. Hip-hop and downtempo with residents Monkey, Stef, and Kool DJ Rize and guest DJ Yamu. Element Velvet Lounge. 10pm-2am, \$3. With residents John Paul and Dom Some.

Fury Cat Club. 9pm. Impulse An Sibių, 1176 Sutter; 929-1992.

9:30pm-2am. With J-Bot, Guthrie, and others spinning techno.

Jabula Hotel Utah. 8pm. Spoken word,

downtempo, and drum 'n' bass with Noah Thorp, Listen Labs Inc., and the SisterSF col-

Karamba Glas Kat. 9:30pm-2am. With Az ache and DJ Chata Gutierrez. Kulture Rawhide II, 280 Seventh St; 820-1621. 9pm. House music.

Low Down Grooves Top. 7-10pm. With DJs Schnezzy, Erney, Damo, Nick, and Culam spinning downtempo, hip-hop, and funk. Soul Samba Dalva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super

Chente, Hat Trick Jonny, and Asti Spumanti. Stylus Movida Lounge, 200 Fillmore; 934-8637. 9pm. DJ B-Love spins hip-hop and

Trancefusesion Fuse, 493 Broadway; 788-2706. 6-10pm. With MP, Soulkid, and Ara. Wax Sacrifice. 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.









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Continuing Education Credit Available

events calendar l

around town, authors, attractions & benefits

Tuesday 28

Bay Area

Club Fusetti 9pm. Hip-hop and R&B with

Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000 ext 120. 9pm-2am, \$3-5. Underground dance music.



Limited SF Engagent

FINAL WEEKS to know

Bucky's Universe!

Thanksgiving schedule-

Classical

Composers Inc. Veterans Building, Green Room, 401 Van Ness; 512-0641. 8pm, \$12-18. The society presents four world premieres hy composers David Machride, Robert Greenherg, Allen Shearer, and Deniz Ince, along with a composition by Lansing D.
McLoskey. The featured performer is Chris

William Corbett-Jones and Margaret Moores William Coroct-Jones and Mangaret Modes San Francisco State University, Knuth Hall, 1600 Holloway; 338-2467. 1pm. The pianist and the cellist give a recital. San Francisco Opera War Memorial Opera

House, 301 Van Ness; 864-3330. 8pm, \$23-165. The Opera performs Mozart's Die Za-uberflote, with Mary Mills in the primary role. Through Jan 14.

Bay Area

Schwungvoll Berkeley City Club, 2315 Durant, Berk; (510) 848-7800. 8pm, \$12-18. The chamber music group performs a concert of works by local composers William Ludtke, and Peter Josheff.

events

See 8 Days a Week for information on how to submit items to the listings. For Thanksgiving and other holiday-related events, see "When Holidays Attack," page 68.

wednesday 22

Around town

'Hepatitis C 101' Davies Medical Center, North Tower Auditorium, 507 Divisadero; 978-2400. 6:30-8pm, free. The Hepatitis C Support Project presents this monthly lecture to spread current information about the disease.

Authors

Cynthia Daddona Barnes and Noble, 2352 Shattuck, Berk; (510) 644-0861. 7:30pm, free. The author discusses and signs copies of Diary of a Modern Goddess.

saturdav 25

Around town

'Great San Francisco Crystal Fair' Fort Mason Center, Building A, Marma at Buchanan; 383-7837. 10am-6pm, \$4. Through Sun/26. Over 40 exhibitors will be on hand at this semiannual event showcasing a variety of crystals, minerals, jewelry, and other goods for purchase.

'Recess!' Eort Mason Center, C Building, room 205, Marina at Buchanan; 885-5678.

7:30pm, \$15. This semiregular event offers adults a chance to let loose through group games and activities.

Bay Area

'Mr. 0 and his Traveling Show' Stork Club, 2330 Telegraph, Oakl; (415) 289-2100 ext 203. 9pm, \$5. This semiregular variety show features poets, performance artists, comedians, troubadours, and other oddities.

Richard Blair and Kathleen Goodwin Dance Palace, 5th at B St, Point Reyes Station; (415) 663-1075. 7:30pm, free. The environmental photographer and writer give a slide lecture about *Point Reyes Visions*.

sunday 26

Around town

'Great San Francisco Crystal Fair' Fort Mason Center, Building A, Marina at Buchanan; 383-7837. 10am-6pm, \$4. See Sat/25.

Benefits

Downtown Rehearsal former tenants' yard sale Bottom of the Hill, 1233 17th St, 62 4455. 4·30pm, \$5-10. See 8 Days a Week,

Run to the Far Side XVI' Meet in front of California Academy of Sciences, Golden Gate Park; 750-7145. 7am, \$18-30. See 8 Days a Week, pagé 66.

Authors

Carolyn McVickar Edwards Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 3pm, free. The author reads from Return of the ight: Twelve Tales from Around the World for

mondav 27

Around town

Roundtable discussion on educational philosophies Epworth United Methodist Church, 1953 Hopkins, Berk; (510) 522 6667. 7-9pm, \$5. The Neighborhood Parents Network hosts this panel discussion of representatives from various elementary schools, all representing different educational techniques.

Authors

'Coping with Loss and Transition' University of California, San Francisco, Cancer Resource Center, Hellman conference room, 2200 Post; RESS-3693. 5-7pm, free. Registered nurse Roz Leiser leads a workshop on this topic. Stacey D'Erasmo, Michael Cunningham

Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The two novelists discuss their respective works.

Eve Ensler A Clean Well-Lighted Place for

Books, 601 Van Ness; 441-6670. 7:30pm, free. The playwright reads from The Vagina

Patrick Lencioni Stacey's Bookstore, 581 Mar-ket; 321-4687. 12:30pm, free. The author dis-cusses Obsessions of an Extraordmary Executive.

Bay Area

Eiko Ishioka Book Passage, 51 Tamal Vista Blvd, Corte Madera; (415) 927-0960. 1pm, free. The Oscar-winning designer and art director signs copies of and talks about Eiko

Barry Lopez Book Passage, 51 Tamal Vista Blvd, Corte Madera; (415) 927-0960. 7:30pm, free. The essayist and author reads from Light Action in the Caribbean.

ltuesdav 28

Around town

'Adventure of Food' Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, \$39.50. Author and beer connoisseur Richard Sterling leads a dinner and storytelling session featuring some of his favorite recipes in the latest in-stallment of the "Last Tuesdays Brewer's

Lloyd Dangle and Morrie Turner Gordon Biersch, 2 Harrison; 995-4905. 11:45am-2pm, \$27. The Graphic Artists Guild sponsors this panel discussion with the two creators of the comic strips "Troubletown," and "Wee Pals," respectively

Khamtrul Rinpoche El Cerrito Masonic, 6922 Stockton, El Cerrito; (415) 488-0706. 7-9pm, \$20. The Tibetan scholar, a student of the Nyingmapa tradition of Buddhism, gives a lecture about the "Dzogchen Nature of

Mind. **Kevin Yell and Jean Toney** 54 Washington,
Jack London Square, Oakl: (510) 238-5103.

7pm, free. The two artists lecture on their various disciplines in an event hosted by the Artship Foundation.

Authors

Matthew Fox Stacey's Bookstore, 581 Market; 321-4687. 12:30pm, free. The author discusses One River, Many Wells.

Emil Guillermo Mechanics' Institute, 57 Post; 393-0114. 6pm, \$5. The journalist reads



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from Amok: Essays from an Asian-American

Eiko Ishioka San Francisco Museum of Modern Art, 151 Third St; (510) 762-2277. 5-8pm, \$10-15. See Mon/27.

Barry Lopez A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670, 7:30pm, free. See Mon/27.

See Mon/27.

Cecile Pineda University of San Francisco,
Lone Mountain campus, 2800 Turk; 4226066. 7:30pm, free. The novelist discusses
and reads from her works.

Bay Area

Bay Al Ca Meredith Maran Book Passage, 51 Tamal Vista Blvd, Corte Madera; (415) 927-0960. 7:30pm, free. The author talks about Class Dismissed: A Year in the Life of an American High School, a Glimpse into the Heart of a

Jill Nagle and Kerwyn Kay Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The two editors join several contributors in a reading of Male Lust: Pleasure, Power and Transformation.

attractions/kid stuff

California Academy of Sciences Golden Gate Park; 750-7145. Daily, 9ant-5pnt. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; cur-rent exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradi-tion in the West Pacific." Fri: Learn what happens to victims of venomous bites or stings in "Venoms ER," 12:30 and 2:30pm; Learn about wasps and bees' survival tech-niques in "Wasps and Bees," 12:30 and 2:30pm; Meet live animals in "Fauna of America: A Heritage to its People," 1 and 2:30pm. Fri-Sun: Julia and Lucy Parker lead a demonstration of "California Basketry," Tlam-4pm. Sat: A live tarantula presenta-tion is given in "Tarantulas: Beauty or Beast?", 12:30 and 2:30pm. Tues: Meet live snakes in "Snake Mimicry," 12:30 and

Exploratorium 3601 Lyon: 563-7337, Wed. 10am-9pm; Tues, Fri-Mon, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, scitures hands-on exhibits relating to art, science, and human perception; current exhibits include "The Changing Face of Women's Health," and "Traces of Time." The museum is closed for Thanksgiving on Thurs/23. Sat: Take apart wind-up toys and learn how they work in "The Physics of They." Toys," noon-4pm.

Randall Museum 199 Museum Way; 554-

9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics, and "Essentially an Estuary: Our Beloved Bay." Sat: Author and illustrator Melissa Bay Mathis reads from "Animal House," 11:30am; "Sat-urdays are Special" continues with "Animal

San Francisco Maritime National Historical Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. San Francisco Zoo Sloat at 45th Ave; 753-

7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attractions, a rare white alligator residing in "Bon Temps Swamp," a custom-made habitat, and a meerkat and prairie dog exhibit.

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world. Current exhibits include a tribute to Victorian women horticulture il-

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and tech-nology center features activities for kids and teenagers 8 to 18

Bay Area

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Thurs, Tues, 9am-4pm; Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "Seuss," an interactive exhibit based on the late children's author's work. The museum is closed for Thanksgiving on

Camron-Stanford House 1428 Lakeside, Oakl; (510) 444-1876. Guided tours: Wed, 11-4pm, Sun, 1-5pm, and by appointment. \$1-4. This historic house museum, the last Victorian on Lake Merritt, boasts five restored period room

Chabot Space and Science Center 10000 Skyline, Oak!; (510) 336-7300. Tites-Sat, 10am-5pm; Sun, 110am-5pm. \$5.50-8. This state-of-the-art science and technology facil-

ity houses an observatory, planetarium, and exhibits in a natural park setting.
Children's Fairyland USA 699 Bellevne, Oakl; (510) 452-2259. Mon-Fri, 10an-4pm, Sat-Sun, 10am-5pm. \$5. This 3-D storybook theme park features rides and entertainment for kids, including a play for children, "The Blue Bird," 11am, 2 and 4pm. Lawrence Hall of Science Centennial Drive

off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Daily, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children. Sat-Sun: Learn how creatures of the dark use their senses to navigate their environments in "Deep Dark Secrets," Noon,

Museum of Children's Art 560 Second St, Oakl; (510) 465-8770. Tues-Sat, 10am-5pm; Sun, Noon-5pm. Free. This museum features children's art exhibits, art classes, work-shops, and other resources for kids, including a new exhibit showcasing children's book illustrators, "Then and Now."

Oakland Museum of California 1000 Oak, Oakl; 1-888-OAK-MUSE. Tues-Thurs, Sat, Oakl; 1-888-OAK-MUSE. Tues-Thurs, Sat, 10am-5pn; Fri, 10am-9pn; Sun, noon-5pm. \$4-6 (free second Sun). Current exhibits include "La Flor y la Calavera: Altars and Offerings for the Days of the Dead," "Secret World of the Forbidden City: Splendors from China's Imperial Palace," and "Fired by Ideals: Arequipa Pottery."

Oakland Zoo 9777 Golf Links, Oakl; (510) 632-9525. Daily, 10am-4pm. \$3.50-6.50. Parking \$3. More than 300 animals from around the world occupy 100 acres of land;

around the world occupy 100 acres of land; check out the new Wart Hog exhibit.

Teddy Bear Festival PFA Theater, 2575 Bancroft, Berk; (510) 642-5249. Sat-Sun, 1 and 3pm. \$3.50. This 17th annual event features two programs showcasing films for children, "Teddy Bears in Shorts," a series of shorts,

and A Little Christmas Tale.

'Toy Story' Cow Palace, Geneva at Santos;
(415) 478-2277. Wed-Sun, call for show times and prices. The popular Disney film is translated to ice, with choreography by Olympian Robin Cousins.

EVERY WEEKBART mural tour Meets at Cafe Venice, 3325 24th St; 285-2287. Sat, 11am. \$2-5. View more than 50 murals in this weekly walking tour sponsored by the Precita Eyes Mural

'Brown Bag Lectures' UCSF, Health Sciences West building, 513 Parnassus; 476-4394. Wed, 12:10pm. free. These free weekly lectures focus on various health and medical con-

cerns; bring a lunch.
'Caregiving 101' California Pacific Medical Center, Women's Health Resource, 3698 California; 824-3269. Tues, 6pm. Free. These free classes help teach you how to assist a loved one living with HIV or cancer.

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners. Figure drawing session SPEC's, 12 Saroyan; 391-3191. Sun, Ipm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city. 'Improve Your Public Speaking Skills' Parsons

Brinckerhoff, 303 Second St, Ste 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking. 'Introduction to Buddhist Meditation' Old St.

5, 660 California; 585-9161. Mon, 12:30-1:15pm. Donation. Buddhist nun Gen F.15pn. Donation. Buddnist num Gen Wangchen teaches this ongoing drop-in class on philosophy and meditation. Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and

prices. This center holds many events for les-bian, gay, bisexual, transgender, and question-

bian, gay, bisexual, transgender, and questioning youths 23 and younger.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

Opera workshops Jon Sirus Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2, 55m. 6, 50m. Eci. 6, 50m. Set. 100m. Jen. 2

Johnman Arts, 1519 Nussion, 334-0402. Trains, 2-5pm, 6-ppm, Fit, 6-9pm, Sat, 10am-tpm, 2-5pm. Free, reservations required. Visiting composer and libretist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita Eyes' Mission mural walks Precita Eyes Mural Arts Center, 2981 24th Street, 285-2287 Sat-Sun, 1:30pm. \$2-10. Tour over 70 murals in the Mission during this 6-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are

provided.

*SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in

this weekly group.
'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. This outside bazaar and flea market offers antiques, collectibles, crafts, and import items. Wine tastings Hats Off! Wine Merchant, 3701 Geary, #102; 750-9707. Fri, 3pm, Sat-Sun, noon. Free. Sample wines from France, California, and other exotic locales.

Bay Area

'Sunday Boyz Brunch and Hike' International House of Pancakes, 1825 Fourth St, San Rafael; (415) 485-0870. Sun, 10am. Free. This hiking and social club for gay and bisexual men meets for brunch before venturing off to a nude beach or trail.

Support group for women coming out Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 6:30pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public

Art listings are compiled by Genevieve Kramer. Because of space limitations, new art shows are listed the week they open (there-after, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Glen Helfand and Megan Wilson.

museums

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Tues-Sun, 9:30ani-5pm (first Wed, 9:30am-8:45pm; for the duration of "Golden Age," extended evening hours Thurs-Sat until 9pm). Regular admission: \$7, \$5 seniors, \$4 youths; "Golden Age" exhibit requires \$6-per-person surcharge. "Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979." More than 100 paintings, handscrolls, albums, and fans from a private collection.

California Historical Society 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Cut and Paste: California Scrapbooks." Exhibit includes scrapbooks, Continued on page 92

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Museums

From page 91

diaries, and photo albums from the late 19th and 20th centuries. Through Dec 31.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "An American Focus: The Anderson Graphic Arts Collection." Almost 200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Through Dec 31. "The Figure in 20th Century Artists Books from the Reva and David Logan Collection." Through Feb 11, 2001.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Trick or Treat: 50 Years of Wacky Cartoon Costumes. Through Dec 10. "Selections from the Per-

manent Collection." Ongoing.
M.H. de Young Memorial Museum 75 Tea Garden Drive, Golden Gate Park; 863-3330. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first 5.43pm). 57, 35 seniors, 34 yourns (free first Wed). "From Three Continents: Textile Ac-quisitions, 1996–2000." Through Dec 31. "Art of Oceania." Works from Pacific Island regions. Ongoing. "Gallery One: An Art Exhibition for Children." Ongoing. "A New de Young in Golden Gate Park: Concept Plan by Herzog and de Meuron." Ongoing. "Pan American Unity Exhibit: Exploring the Mural by Diego Rivera." Fri/24-Dec 31. Jewish Museum 121 Steuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members. "Light, Life, Libeskind: A Look at the New Jewish Museum San Fran-

cisco." Through Jan 28, 2001. Mexican Museum Fort Mason Center, Bldg

Through Jan 28, 2001.

D, Marina at Laguna; 441-0404. Wed-Sun, 11am-5pm (first Wed, noon-7pm). \$4, \$3 students and seniors (free first Wed). "Chi-canos en Mictlán: Día de los Muertos in California." Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the United States. Through Dec 31. Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Bidg C, Marina at Laguna; 0/3-2200. Wea-Sun, noon-5pm (first Wed, noon-7pm), \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Beniamino Bu-fano: A Retrospective." Various sculptures, paintings, prints, poems, and mosaics high-light the career of the famed San Francisco ulptor. Through Jan 14, 2001

San Francisco African American Historical and Cultural Society Fort Mason Center, Bldg C, Rm 165, Marina at Laguna; 441-0640. Wed-Sun, noon-5pm. \$2, \$1 students

and seniors.
San Francisco Museum of Craft and Folk Art Fort Mason Center, Bldg A, Marina at Laguna; 775-0990. Tues-Fri and Sun, 11am-Spm; Sat, 10am-5pm. \$3, \$5 families, \$1 stu-dents and seniors (free Sat, 10am-noon; first Wed, 11am-7pm). "A Tribute to Dorothy Weiss." A celebration of one of the West Coast's most committed exhibitors of ce ramic and glass. Through Sun/26. "Death and Memory: Mexico's *Dia de los* Muertos." Various objects used to celebrate Mexico's Day if the Dead are on display in conjunction with the Mexican Museum's "Chicanos en Mictlán" exhibit. Through

San Francisco Museum of Modern Art 151 San Francisco museum of modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty works explore and undercut the traditionally blissful imagery of childhood, Through Jan 2001. "Celebrating Modern Art: The Anderson

Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Through Jan 15, 2001. "Double Feature: New Works by Nick Crowe and Gary Hill." Two media artists look at how technology affects human experience. Through Jan 15, 2001 'Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Through April 3, 2001. "Hiroshi Sugimoto: The Architecture Series." Thirteen photographs of 20th-century architecture from around the world. Through March 4, 2001. "Selections from the Permanent Collection of Architecture and Design." Work by modern architects and designers. Through March 4, 2001.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Tom Friedman, 00." A ten-year survey of works by the American artist. Through Jan 28, 2001. "Juvenilia." Through Jan 28, 2001

Bay Area

Angel Island Immigration Station Men's Barracks, Angel Island; (415) 543-0520. Accessible by ferry from Tiburon, (415) 435-2131; San Francisco, Oakland, Alameda, and Vallejo, (415) 773-1188. Daily, 11am-3pm. "Prisoners of Age." An exhibition of photographs looks at elderly prisoners in North America. Through Dec 31.

Berkeley Art Center 1275 Walnut, Berk; (510) Odds: Talent, Ingenuity, and Disability," works by artists with disabilities (reception Sun/19, 2-4pm). Through Dec 16. 4pm). Through Dec 16 Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10ain-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Marin Community Foundation 17 E. Sir Francis Drake Blvd., Ste. 200, Larkspur; 499-8350. Mon-Fri, 9am-5pm. "Community Creates Art!," works by Canal Arts of Pickleweed Park Cedars Center of Marin, and Marin Interfaith Youth Outreach. Through Jan 4, 2001. Mills College Art Museum 5000 MacArthur,

Berk; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. Free. "Tom Holland: The First Five Years' Work." Expressionism by the Berkeley-based artist. Through Dec 23 Museum of Anthropology 103 Krober Hall #3712, UC Berkeley; (510)643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. Through June 30, 2001. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his pho-tographs, collected from 1945 to 1999. Through June 30, 2001. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. Through June 30, 2001. Museum of Children's Art 538 9th St, Oakl; (510)465-8770. Tues-Sat, 10am-5pm; Sun, noon-5pm. Free. "The Legacy of Chernobyl—Children's Artwork from Ukraine." The museum presents paintings of artists ages seven to 13

from Chernyachov, a city 50 miles from Chernobyl. Through Dec 15. **Qakland Museum of California** 1000 Oak,
Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "La Flor y la Calavera: Altars and Offerings for the Days of the Dead." Artists, community groups, and students display traditional altars, photography, and sculpture. Through Sun/26. "California Species Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 2001. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during jects from the Chinese Imperial Court during the Qing dynasty. Through Jan 24, 2001. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." 100 pieces of pottery produced by tuberculosis patients be-tween 1911 and 1918. Through April 29, 2001. UC Berkeley Art Museum 2626 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Wolfgang Laib/MATRIX 188 Pollen From Pine." Installation created using pine tree pollen. Through Dec 17. "Amazons in the Drawing Room." Works by Romaine Brooks.
Through Jan 16, 2001. "Amazons in the Drawing Room," is a traveling retrospective devoted to painter Romaine Brooks, whose early-20th-century canvases depict the artist's own marginalized yet moneyed milieu: a European les-bian demimonde. While some of her works may be too heavily rooted in portrait conventions of her time to remain fresh, others are classic works that confidently realign art history with queer history. Shirin Neshat's video installation Turbulent creates an uneasy musical dialogue between men and women in traditional Islamic culture. German artist Wolfgang Laib's gorgeous floor installation features pale yellow pine pollen sifted on the cement floor; seen from above (which is the only way you can see it), the large, monochromatic rectangle seems almost to levitate transcendently—though it may spark unwarranted terror in allergy sufferers. (Helfand) "Continuous Replay: The Photographs of Arnie Zane" (on display at Pacific Film Archives, 2625 Durant) Through Jan 8, 2001.

galleries

Opening

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. Acrylic on canvas by Joëlle de Lame (reception Thurs/30, 6-8pm). Nov 25-Dec 15.

Herbst Pavilion Fort Mason, Marina at Lagnna; (707)578-7772. Sat/25 and

Sun/26, 10am-5pm. San Francisco Antiques and Collectibles Market, with inn vendors.

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. Group show with San Francisco Art Institute students Jason Hwang, Peter Wu, Ricardo Rivera Through Sat/25. Sophie Dorsey, John Slepian, and Sarah Baker also show their work (reception Tues/28, 5-7pm)

San Francisco Women Artists Gallery 370 Hayes St; 552-SFWA. Tues-Sat, 11amfrages 31, 352-37 W.A. Hees-dat, Trans-6pm; Thurs, 11am-8pm; 2nd and 3rd Sun, 1-4:30pm. "Expressions," a small-format exhibit. Through Sat/25. "Celebrations," an all media exhibit (reception Dec 14, 5:30-7:30pm). Nov 28-Dec 30.

Bay Area

Laney College Art Gallery 900 Fallon, Oakl; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm. "Decorative Woodwork Furniture," work from Laney College students (reception Dec 7, 4-7pm). Nov 22-Dec 20. Pro Arts 461 Ninth St. Oakl; (510) 763-4361. Wed-Sun, 11am-5pm. The 2000 Juried Annual Art Exhibit (reception Thurs/30, 6-8pm). Nov 22-Dec 30

Ongoing

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "How to Live," vintage photography by Kimberly

Austin. Through Sat/2.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 11am-5pm. "Fantastic Realism," oils on canvas by Brett Lee Arnold. Through

Wed/29.

Crucible Steel 2050 Bryant; 648-7562.

Daily, 10am-10pm. "186,000 Miles Per Second," a group exhibition of six photographers. Through Sat/2.

848 Community Space 848 Divisadero; 701-1619. Call for hours. "Unexpected Grace," three queer men muse on body and

spirit. Through Sun/26. Folk Art International 140 Maiden; 392-9999. Mon-Sat, 10am-6pm. "Whispered Prayers: Images and Objects of Himalayan Culture," vintage prints and contemporary photographs of sacred art and artifacts. Through Thurs/23.

Friday the Thirteenth West 331 Potrero;

863-2285. Thurs-Sat, 1-5pm. Drawings on paper and papier-mâché and mixed media sculptures by Paul Moshammer. Through Sat/25

Fuse 493 Broadway; 788-2706. Mon-Fri, 5pm-2an; Sat-Sun, 6pm-2am. New works by Stephen Tompkins. Through Thurs/30. Gallery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. New works by Nayland Blake and Andrew Masullo. Through Sat/2. ee Critic's Choice

GLBT Historical Society 973 Market, Ste 400; 777-5455. Fri, 1-5pm; Sat-Sun, 2-5pm. "Lost and Found: A Museum of Lesbian Memory, Part I," a collaborative exhibit by Kim Anno

choice:

C,S



Ulrike Palmbach

Through Dec. 23, Stephen Wirtz Gallery

curious familiarity and indolent playfulness characterize Ulrike Palmbach's works, and it is precisely those contradictory values that give her installations and objects their force and complexity. Palmbach transforms her materials — felt, twine, thread, beeswax - into pieces whose conceptual perspective dances between the lyrical and the mundane, into a realm where the personal and the universal dovetail. Inertia, a large installation of felt objects in varying sizes, lies densely scattered across the gallery floor. Made from

layers of blankets, the elements resemble tops that have been spun silly into a cozy oblivion. The rest of the show is composed of intriguing individual works. Milk and Honey, a large apparatus of two heavy pendulums crocheted from twine, drapes from the ceiling off of a substantial wood hanger. It's unclear what the purpose of this contraption might be, though it seems there is one. In a similar vein, what appears to be a pair of pants hangs against the wall. The twine trousers are impractical in their design: the legs taper together at the bottom, forming a hefty, bulbous sack. There are also several spirited pieces that almost appear to be common items from the domestic realm. Like the others, these works toy with the viewer's perceptions of the proverbial and the strange. Palmbach, who is originally from Germany, received her BFA from the San Francisco Art Institute in 1989. Her work has been shown in several exhibitions, including the inaugural "Bay Area Now" show at Yerba Buena Center for the Arts. Tues. - Sat., 10 a.m.-5:30 p.m., 49 Geary, S.F. (415) 433-6879. (Megan Wilson)

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DESIGN

Nayland Blake; **Andrew Masullo**

Through Sat/2, Gallery Paule Anglim



DETAIL OF WORKSTATION (BABY, BABY), BY NAYLAND BLAN

nterpersonal dynamics is an infinitely fascinating topic. The possibilities and peculiarities that arise between two distinct entities, after all, are limitless. Nayland Blake's recent exhibit of charcoal drawings and sculpture taps into some highly charged one-on-one and social relationships, relayed through loaded, often queer symbolism. One drawing shows a configuration of three old-time log cabins, with ample, snowy white space between them. Straight dark lines poking from the windows suggest legs attempting escape. In this artist's lexicon, the woodsy architectural subject is included for all its literary, social, and racial allusions: Uncle Tom, gay Republicans, the Unabomber. Elsewhere Blake throws in images of chains, black stars (think Marcus Garvey), and rope — all elements that bind things or people together. The most provocative piece is one of the artist's signature workstations, a gleaming steel table with action-oriented props attached. Here armatures dangle S-M wrist restraints on either side of the table, on top of which are a metal tub and blocks of solid tar. A silvery roofer's mop stands erect, and on both ends are objects that resemble wigged scarecrow conflations of Andy Warhol and Tina Tumer. Blake sets up a stage on which a messy entanglement can occur, with the two participants somehow smearing each other with melted black stuff. Like the material he explores, Blake's pieces are stark and monochromatic but, conceptually, extremely shaded affairs. In visual contrast, Andrew Masullo's series of thick, gooey paintings are violently vibrant. On canvases rescued from thrift stores, the artist creates labor- and pattern-intensive compositions with thickly applied blobs of oil paint. The results are crazy-colored, tactile mosaics of oozing polka dots, electric zigzags, and funky-edged abstractions. If you're predisposed to the colors used in the palette, the eye-to-art dynamic can be glorious. Tues.-Fri., 10 a.m.-5:30 p.m., Sat., 10 a.m.-5 p.m., 14 Geary, S.F. (415) 433-2710. (Glen Helfand)

and E.G. Crichton. Through Fri/1. Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New works by Ed Moses. Through Sat/2. Hackett-Freedman 250 Sutter, Fourth fl, 362-7152. Tues-Fri, 10:30am-5:30pm, Sat, 11am-5pm. "Ocean Park," paintings on paper by Richard Diebenkorn. "Diorama," portraits by David Tomb. New work by Costa Vava-

by David Tomo. New work by Costa Vava-glakis. All exhibits through Sat/2. **Hosfelt** 430 Clementina, 495-5454. Tues-Sat, 11am-5/30pm. Andrea Higgins's series of oil paintings resemble cool, elegant op art-in-spired abstractions. They're graphically ap-pealing collections of hundreds of meticu-lously rendered little lines that form optically vibrating patterns. However, Higgins, a recent San Francisco Arts Institute graduate, finds her inspiration in a homey box of fab-ric samples. Each of her canvases is essentially a magnification of a woven pattern, and each brings with it a rush of associa-tions, from fashion to emotion. A fair number are tweedy, bringing to mind a stately milieu and the people who might inhabit it, for example, two pieces, a brown and blue herringbone and a muted gray weave, are titled *Portrait of My Grandmother*. Another, titled *Rittual*, inflates a red checkered gingham embellished with clover-shaped flourishes, immediately evoking a sense of kitchen do-mesticity. Through Wed/22. (Helfand) Hospitality House 146 Leavenworth; 749-

2132. Call for Hours, "Leaves of Autumn" New Works at Hospitality House," works by low-income, homeless, and at-risk artists.

Ihrough Tues/5. jennjoy 49 Geary, Fourth st; 398-2040. Tues-Sat, Ham-5pm. "recent work," works by steve roden, and "Galactica," works by Torsten Zenas Burns. Through Sat/2. Linc Real Art 1 Otis, 503-1981. Thurs-Sat 12-5pm (or call for appointment). New works of painting and sculpture by Habib Kheradyar.

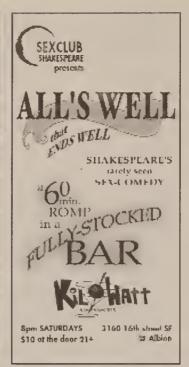
Through Thurs/30

Luggage Store 1007 Market, 255-5971. Wed-Sat, noon-5pm (closed Thurs/23). Gathered under the clinical-sounding rubric "Signal Detection and Recognition by Human Observers," the artists grapple with notions of visual systems, structural frameworks, and pseudoscientific narratives and processes. Shaun Odell is the star of the show, with multiple works on paper that chart intriguing, imagined intersections of human and natural order. The pictures mix, match, and fuse unlikely elements: falcons, directional symbols, steel beams forming train car-like structures, and a stylized likeness of George Washington. The much larger paintings by William Swanson suggest science fiction landscapes as rendered in fluid, organic contours. One of the untitled paintings depicts an irradiated, Oz-like land containing mushroom-shaped foliage and something

Continued on page 94



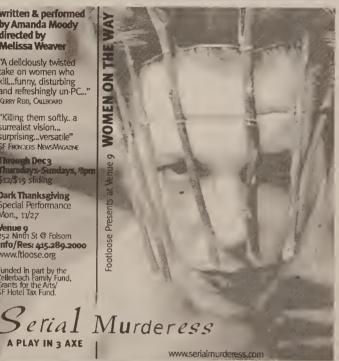








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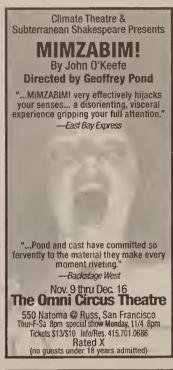
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Galleries

resembling a nuclear reactor. Amanda Hughen's monochromatic, process-oriented conflations of graphite drawing and painting are perhaps the most esoteric works of the show. They're irregular, layered grids of oblong shapes rendered with architectural templates that aren't quite convincing as overlaid explorations of space and data hut



are heading in the direction of minimalist elegance. Through Sat/2. (Helfand) Meridian 545 Sutter; 398-7229. Tues-Sat 11am-5:30pm. Brazilian artist Malu Fatorelli, who was born and raised in Rio de Janeiro, is trained in architecture, painting, communications, and image technology. Her current work introduces fragments from the past to the present place and experience. She works primarily in a technique called rubbing: Japanese paper is placed over a surface, and graphite is drawn across it to transfer the image. The result is a sensual journey that explores layers of corporeal memory and temporal strata. Across one wall hang small, fragile sheets with the same Victorian architectural rubbing. The effect brings to mind china patterns. Also of note series of small paintings of decorative architectural elements in reds, pinks, blues, and grays arranged in an open grid. Through Dec 16. (Wilson)

Refusalon 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. "Deluxe," by Guy Overfelt, Tony Labat, with DJ Polywog. Through

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 771-7020. Mon-Sat, 11am-6pm. "The World on Its Head," a wacky exhibition of nine contemporary artists from Belgium, seems similar to the conceptual, ironic, abject sensibility of much of the art currently being created in the Bay Area. However, as a collective body it feels distinctly of its own origins. At the entrance to the gallery, and setting the tone for this topsy-turvy ride, is Christine Clinckx's feminist video work, I Wanna Be Loved by You. A blond-wigged woman flies through the streets of Antwerp on a red rocket, maniacally singing the Marilyn Monroe classic. Similarly influenced by women's roles and their power is Anne-Mie Van Kerckhoven's multimedia *Head Nurse*, a project combining a series of primitive pornographic pinups with abstract high-tech concepts of artificial intelligence. Of a more controversial nature are Wim Delvoye's tattooed pigs, Henry and Katerina. Delvoye had local tat-

too artist Karen Rose permanently mark the two animals, transforming the pair into works of art and sparing them from the slaughterhouse. Originally, the pigs were housed in a pen atop the Art Institute's roof, but owing to their rapid growth (two pounds a day), they have since been placed in a new home. A video chronicling the pigs' path to art stardom is still on view. Additionally, the exhibition features several intriguing interactive pieces, including Hon-oré d'O's playful PVC sculptural installation. Through Sat/25.(Wilson)

Tercera Gallery 550 Sutter; 773-0303. Tues-Sat, 10am-6pm; Sun, 11am-5pm. Contemporary studio furniture by Randy Shull. Through Thurs/30.

Roy Vinson 2146 Third St; 431-9261. Call for pintment. 72 oil paintings by Roy Vinson. Ongoing.

Bav Area

Babilonia 1808 1808 Sth St, Berk; (S10)S49-1808. Wed-Sat, 11am-6pm. "Atom Boy Returns to Save the World!?," international contemporary arts program featuring Japanese artist Kenji Yanobe. Through Jan

14, 2001. 'they! 4920b Telegraph, Oak!, (510) 428-2349. Tues-Sat, Ham-6pm; Sun, Ham-5pm. Paint-ings and ceramic sculpture by Michael Perkin. Through Dec 30.

stage

Stage listings are compiled by Genevieve Kramer. Performance times may change; call venues to confirm. Reviewers are Kim Brooks, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to sub-mit items to the listings.

theater

Opening

The Waiting Room Traveling Jewish Theatre, 470 Florida; 978-0921. \$12-25. Opens Sat/2S, 8pm. Runs Thurs-Sat, 8pm; Sun, 2 and 7pm (also Mon/27, 8pm). Through Dec 17. See 8 Days a Week, page 66.

Ongoing

All's Well Kilowatt, 3160 16th St; 522-2932. \$10. Sat/2S, 8pm. Sex-Club Shakespeare puts a naughty spin on the Bard's All's Well That Ends Well.

I hat Ends Well.
Arrivals/Departures Exit Theatre, 186 Eddy;
(510) 6SS-0813. \$10-18. Runs Thurs-Sat,
8pm (no show Nov 23, Dec 7; special shows
Fri/24-Sat/25, 8pm; Sun/26, 7pm, Julia Morgan Center for the Arts, 2640 College, Berk).
Through Dec 9. This lighthearted comedy successfully reanimates some well-worn truths ahout the perils of romance on the urban tundra. S.F. playwrights Tania Katan and Daniele Nathanson deliver a (just barely) not-ready-for-prime-time script that would make an agreeable sitcom; stag-ing it instead has the obvious advantage of making the whole thing much larger than your television screen. The thematic locus, lousy three-gate airport terminal with destinations to nowhere (including Scranton), brackets a series of vignettes about emotional survival in the love hub. Ryan Gowland, Jennifer Taggart, and Gene Thompson return to Shotgun to head up a cast of relationship predators/victims as a seminuclear family fissioned into goodnatured dysfunction by the early departure of Mom (through Gate 3). Able and ener-getic ensemble work under the direction of Katie Bales keeps the pace lively without resorting to commercial interruption. Complete with musical transitions and a feel-good ending; you'll only occasionally miss the laugh track. This is must-see TV!

The Cherry Orchard Shelton Theatre, S33 Sat, 8pm. Through Dec 22. The Lighthouse Theatre Company presents Anton

Cleopatra: The Musical Victoria Theatre, 2961 16th St; 861-5079. \$17-30. Wed-Sat, 8pm; Sun, 7pm. Through Sun/2. Playwright ohn Fisher debuts his latest, a genderbending, lap-dancing take on ancient Egypt Corpus Christi New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$1S-25. Wed-Sat, 8pm (also Sun/26 and Sun/3, 2pm). Through Dec 9. Terrence McNally's contro versial play not only recounts hiblical trials but also has endured a few trials of its own, ranging from picketing to death threats. As with most such causes célèbres, it's hard to see what all the fuss was about: the play simply and humbly offers up its version of the Gospels. Transferring this time-honored story to the world in which he grew up — 1950s Corpus Christi, Texas — and up — 1950s Corpus Christi, Texas — and having the Jesus figure he gay is clearly a deeply personal act for McNally, and underneath all the allowing the control of the second of the sec derneath all the play's wild humor and re-vealing anachronism is a sincere and brave attempt to claim spirituality for everyone.

Director Ed Decker does some of his finest, freest work to date in staging McNally's easygoing morality play, and the large if uneven cast seems to be having a ball. The play has its hiccups, but overall this is an exhilarating theatrical act of faith, hope, and warning, (Rosenstein)

Debunking Love New Conservatory Theatre Venter, 25 Van Ness; 861-8972. \$15-35. Runs Wed-Sat, 8pm (also Sun/26, Dec 10, Dec 31, 2pm). Through Jan 6, 2001. Arturo Catri-cala directs the world premiere of Prince

Gomolvilas's comedy

Great Religions of America The Marsh, 1062 Valencia; 826-57S0. \$10-1S. Thurs-Sat, 8pm (no show Thurs/23). Through Dec 16. Char-(no snow Thurs/25). Influgat Dec 16. Challie Varon directs the world premiere of Frank Wortham's play about sex, fashion, drugs, guns, virgins, and rock stars.

Joe Louis Blues Thick House, 169S 18th St; 401-8081. \$10-20. Runs Thurs-Sun, 8pm.

Through Dec 10. Thick Description theater company performs Oliver Mayer's play set in a Harlem jazz club circa 1942. The Late Henry Moss Theater on the Square,

4S0 Post; 478-2277. \$30-65. Runs Tues-Sat, 8pm (also Wed, 2pm; no show Thurs/23); Spm (also Ved, 2pm, no snow 1 nurs/2), Sun, 2pm (also Sun/26, 7:30pm). Through Dec 17. See "Play It Again, Sam," page 57.

Mamma Mia! Orpheum Theatre, 1192
Market; \$12-7770. \$33-75. Runs Tues-Sat, 8pm (also Wed, Sat, Dec 21, 24, 28, 2pm); Sun, 2pm (Jan 7, 7:30pm); no performance Thurs/23; no matinees Dec 24, 21, Jan 1. Through Jan 7. I can't admit to ever having been an ABBA fan, so I was amazed at how many of the group's 22 songs featured in this smash London musical were complete ly ingrained in my consciousness. Cather ine Johnson's book, centered on a wedding on a Greek island, is an amusing trifle but often quite clever in working in these familiar songs. Given the high camp factor, what's surprising is just how effective these tunes are theatrically, and under Phyllida Lloyd's playful direction the evening has a joyous, megawatt energy more typical of old-time musical comedy. This U.S. premiere features a marvelous cast, spot-on musical direction by Edward G. Robinson, and a simple but luscious production design by Mark Thompson. It's a bubble-gum evening to be sure, hut of very high quality and enormous fun. (Rosenstein) Mimzabim! Omni Circus Theatre, SSO

Natoma; 701-0686. \$10-13. Runs Thurs-Sat, 8pm (also Mon/4, 8pm). Through Dec 16. This black comic journey into the mind of the catatonic Sara — replete with horny nutso doctors, ingeniously inserted Q-tips, and squirting bodily fluids — is an Artau-dian assault on linear, well-behaved theater. The wild 1985 production of John O'Keefe's play has achieved a legendary status in Bay Area annals. This revival hy Climate Theatre and Subterranean Shake speare, directed by Geoffrey Pond, shrieks a lot but seldom gets beyond a now fairly predictable transgressive surface. Chetana Saral, and Charlie Williams, Stanley Spenger, and Marcie Prohofsky each find some pleasantly unbridled comic mo-ments. (Rosenstein)

■ Naked Boys Singing! Theatre Rhinoceros, 2926 16th St; 861-5079. \$15-30. Wed-Sat, 8pm (also Sat, 5pm); Sun, 3 and 7pm (no show Thurs/23). Through Sun/3. No false advertising here; just seven guys singing their pants off. This L.A.-to-New York hit conceived by Robert Schrock features 16 songs celebrating everything from "Gratuitous Nudity" to locker-room erec-tions, with every member of its sevenmember cast stripped for duty. For all its frothiness the show makes some credible gestures toward dimension, including one man's touching message to a dead lover and some pointed critiques of the gay obsession with a perfect body. Many of the bods on display are actually as imperfect as the voices, which is all part of the point of F. Allen Sawyer's refreshingly inclusive

direction. (Rosenstein)
Never Say Grace Phoenix II, 655 Geary; S67-3005. \$9-18. Runs Thurs-Sat, 8pm (no show Thurs/23). Through Dec 9. Vic Chaney directs J.D. Eames's comedy/drama about familial responsibilities.

A New Brain New Conservatory Theatre Center, 2S Van Ness; 861-8972. \$16-32. Runs Fri/24-Sat/25, 8pm; Sun/26, 2pm. Musical theater makes no claims about representing reality. Ideally, though, there is some kind of logic to the correspondence between song and plot progression: the cast bursts into harmony at key mo-ments, not just any old time. This rule doesn't bold true in A New Brain, writer-composer William Finn's sickeningly sweet musical about a cyst, in which every turn of events from taking a shower to ordering lasagna provokes a 10-minute musical number. Despite the beautiful voices of a clearly talented cast, the end result is shallow character development, watered-down lyrics, and a painfully sappy portrayal of a medical triumph. (Brooks)

Popcorn Actors Theatre, 533 Sutter; 296-

9719. \$20-3S. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Dec 16. Catherine Castellanos directs Ben Elton's novel turned play
R. Buckminster Fuller: The History (and

Mystery) of the Universe George Coates Per-formance Works, 110 McAlister; 392-4400. \$30-35. Wed-Sat, 8pm; Sun, 2 and 7pm (no performances Wed/22-Thurs/23). Through Sun/3. Presented in the format of Fuller's sample. Presented in the format of runer's famous marathon lectures, this new solo show (here in a return engagement) written and directed by D.W. Jacobs telescopes into a few hours a rich combination of memoir, history, science, economics, philosophy,

prophecy, and prayer.
References to Salvador Dali Make Me Hot
Intersection, 446 Valencia; 626-3311. \$9-1S.
Runs Thurs-Sun, 8pm (also Mon/4, 8pm). Through Dec 10. Hector Correa directs a lay by Jose Rivera.

Serial Murderess, A Play in Three Axe Venue 9, 2S2 Ninth St; 289-2000. \$12-1S. Runs Thurs-Sun, 8pm (no show Thurs/23); Mon/27, 8pin. Through Sun/3. Writer-performer Amanda Moody presents a triptych of women who make murder a habit Moody inhabits Erzebet, the 17th-century Transylvanian countess whose passion for preserving her youth and beauty led her to breserving ner youth and beauty led ner to kill 672 women and girls to bathe in their blood; Ruth, a 19th-century English house-wife who "helped along" 27 husbands and children to insure a steady income; and Joan, a current-day prostitute about to be electrocuted for the murders of her clients. Moody, an accomplished singer, is also a gifted and versatile actor, but these pieces are often dramatically static, having little to drive them beyond the complex personali-ties at their core. Director Melissa Weaver and costume designer Jennifer Trammell create lush, iconic images, and Moody is riveting when she has a story to tell, but too often these word arias are more song than substance. (Rosenstein)

Shear Madness Mason Street Theatre, 340 Mason; 982-S463. \$34-36. Runs Tues-Fri, 8pm (except Fri/24, 6:30pm and 9:30pm); Sat, 6:30pm and 9:30pm; Sun, 3pm and 7:30pm (no 7:30 show Sun/26, no shows on Dec 24); also Dec 18, 8pm, and Dec 22, 2pm. This schedule through Dec 31. The city's longest-running play revolves around a murder com-

mitted in a wacky Nob Hill salon.

Stomp Marines Memorial Theatre, 609
Sutter, 1-877-771-6900. \$2S-4S. Twes, 8pm show alternates weekly with a matinee Wed, 1pm; Sat, S and 9pm; Sun, 3 and 7pm. Open-ended. The crashing, pounding synchronicity of the percussion-dance-performance event Stomp is now shaking up the Marines Memorial Theatre on an



calendar

ongoing basis, with Bay Area artists, including San Franciscan Sophia Sharp, maka portion of the cast

Super Train: Maiden Voyage Bayfront The ater, Fort Mason, Bldg B, Marina at Laguna; 474-8935. \$7. Runs Thurs, 8pm (no show Thurs/23). Through Dec 14. The Belfry performs an improv show featuring recurring

characters and special guests.

Teatro ZinZanni: Love, Chaos, and Dinner Le Palais Nostalgique, Pier 27 and 29, Embar-cadero at Battery; 438-2668. \$125. Wed-Sat, 6:30pm; Sun, 5:30pm. Open-ended. This mix of "love, chaos, and dinner" in a beau-tifully restored art nouveau cabaret features a five-course meal served by a madcap wait staff, and close encounters with talented staff, and close encounters with talented dancers, comedians, singers, and acrobats. Twelve Angry Jurors Next Stage, 1620 Gough; 333-6839. Thurs-Sun, 8pm (no shows Thurs/23-Sun/26). Through Sun/3. Multi Ethnic Theater presents a play based on the screenplay for Twelve Angry Men.

The Vagina Monologues Akazar Theater, 650 Geary; 433-9500. \$30-45. Tues-Thurs, 8pm (no show Thurs/23); Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm. Through Sun/3. It's taken four years for Eve Ensler's cult phenomenon to make it to San Francis co, but now the playwright herself returns to the plush red stool center stage to perform her evening of monologues, culled from hundreds of interviews with women about their most private parts. A charismatic New Yorker, Ensler instantly establishes a chatty, affable tone, leavening material that could turn cheaply scatological with a delightful sense of humor. Given the tumultuous acclaim the show has received, I can't say found many of these monologues terribly surprising; the indignities of the gynecolo gist's office, for instance, are pretty well-worn comedic territory. What Ensler brings to the table are candor, playfulness, and a spiritual righteousness, and the laughter she provokes in celebrating vaginas as zones of power and pleasure is a singular gift. (Rosenstein)

Bay Area

Dinner with Friends Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$16-51. Runs Tues, Thurs-Sat, 8pm (also Sat-Sun and Dec 7, Dec 21, Jan 4, 2pm); Wed, 7pm. Through Jan 5, 2001 (no shows Thurs/23 or Dec 24; no matinees Dec 9 or Dec 23). See "Play It Again, Sam," page 57.

The Weir Berkeley City Club, 2315. Durant, Berk; (510)843-4822. \$26-35. Runs Tues-Sat, 8pm (no show Thurs/23); Sun, 2 and 7pm. Through Dec 17. The Aurora Theatre Company has managed to snag the Bay Area pre miere of Conor McPherson's international hit, and it's in excellent hands. This chamber play set in a rural Irish pub seems tailormade for the intimate Aurora space: you want to order a pint of Guinness and pull want to order a pint of Guinness and pull up a chair. The regulars at Brendan's get thrown for a loop by the appearance of newcomer Valerie (Emily Ackerman), who's renting a local house rumored to be haunted. The ensuing exchange of ghost stories gets trumped by Valerie herself, who may know more of the unseen world than any of her pubmates. Director Tom Ross and his exceptional cast rarely miss a single subtex tual note in McPherson's deceptively simple play, a celebration of the healing power of companionship in a lonely place. Allen McKelvey, W. Francis Walters, Charles Shaw Rohinson, and Julian López-Morillas all do fine work, and Ackerman is excellent in the pivotal role. (Rosenstein)

dance

Compagnie Cahin-Caha, Cirque Bâtard Yerba Buena Center for the Arts Forum, 700 Howard; 978-ARTS. Thurs-Sat, 8pm; Sun, 2pm. \$21-28. Jules Beckman, Jess Curtis, and Keith Hennessy have been part of the Bay Area performance scene for almost 15 years; after spending time in France, they're back with *chienCrU* (raWdoG), a production by Compagnie Cahin-Caha, Cirque Bâtard (one of a number of circus/performance-art ensembles currently supported by the French ministry of culture through its special division for circuses). chienCrU (raWdoG) is chaotic, disruptive, and anarchic; it's also a trip for thrill-seekers who get off on seeing guys dive headfirst from 20 feet above, or swing on a trapeze with

nothing but their butt keeping them from disaster. Best of all, chienCrU is an emotional roller coaster. This is an entertain-ment-driven show, placed atop a substrata of existential lear that's like a bed of molten

Kolo Balkan Dance Festival Russian Center, 2450 Sutter; 1-800-730-5615. Sat, 6:30pm \$2.50-5. Thanksgiving could just as easily have been about borscht. I'm sure the pilgrims ate cabbage and beets but thought turkey a more majestic centerpiece for the table. Alas. Luckily the 49th annual Kolo Festival, a musical and terpsichorean jour-ney through the Balkans, this year coin-cides with Thanksgiving! Now you can have your turkey and eat borscht, too! All jokes aside, this is a mega festival that includes Serbian, Bulgarian, Turkish, Greek, and Macedonian dance and music, arts and crafts, sing-alongs, and food. Saturday evening is the only concert night during a festival that actually runs Thursday evening (post-turkey) through Saturday night. Call for extensive program particulars and menu items. (Belmar)

Theatre Flamenco Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. Fri-Sat, 8pn; Sun, 2pn. \$25-27. Theatre Flamenco is in its 34th season, an impressive level of endurance given that dance companies can be born, live, and die in the blink of an eye. The company presents Sombras Flamencas: A Tapestry of Flamenco Music and Dance, with guest musical artists performing the vocal and instrumental compositions of Manuel de Falla. Artistic director Miguel Santos offers two world premieres: Recuerdos, set to de Falla's Siete canciones populares, and Sombras flamencas, a dance that incorpo rates traditional flamenco rhythms includ-

rates traditional flamenco rhythms includ-ing sleares, siguiriyas, la caña, and soleá por bulerías. (Belmar) 'Women's Work' Venue 9, 252 Ninth St; 289-2000. Tues, 8pm. \$6-10. See 8 Days a Week,

Bay Area

Diablo Ballet Dean Lesher Regional Center for the Arts, 1601 Civic Dr, Walnut Creek;

(925) 943-7469. Fri-Sat, 8pm. \$30-35. See

Diamano Coura West African Dance Company Alice Arts Center, 1428 Alice, Oakl; (5 278-2681. Sat, 8pm; Sun, 3pm. \$5-20. The company performs Jusat (before the division of Africa we were one people) and features Jacqueline Burgess in performance of A Portrait of Blackness.

performance

Champion! Marsh, 1062 Valencia, Mon. 8pm. A solo extravaganza, written and performed by Thessaly Lerner

From Dur Lips: Voices of Butch Dykes of Color Luna Sea, 2940 16th St; 863-2989. Tues/28, 8pm. \$10-15. Rhonda James, Yolanda S. Vierra Allen, and Massachia Giovanni perform

Hansel and Gretel Florence Gould Theater, Califorma Palace of the Legion of Honor, 34th Ave; 392-4400. Sun/26 and Sat/2, 1:30pm. \$20-22. The Golden Gate Opera presents Engelbert Humperdinck's classic

Lucky to Be Me Phish Room, York Hotel, 940 Sutter, 885-2800. Wed-Sat, 8pm, Sun, 3pm. Through Dec 10 (no show Thurs/23). \$20-25. Wesla Whitfield sings her favorites with Mike Greensill and Ken Miller.

Momma's Boyz Phoenix II Theater, 655 Geary; 664-5600. Fri-Sat, 8pm. \$12. The Meehan Brothers perform their new show about a "Momaholic" searching for an apartment in San Francisco.

Penn and Teller Curran Theatre, 445 Geary; 551-2000. Runs Tues-Sat, 8pm (also Fri-Sun, 2pni; no show Thurs/23); Sun, 2pm (also Sun/26, 7:30pm). Through Sun/3. \$24-49. The "rip-off" duo performs for their

Tillie Olson Intersection for the Arts, 466 Valencia; 626-3311. Tues, 8pm. \$5. Olson reads her poetry, with guests Sharon Doubiago

Bay Area

Desperadoes and Laundry and Bourbon LeVal's Subterranean, 1834 Euclid, Berk;

(510)428-2330. Fri-Sat, 8pm; Sun, 7pm. \$5-8. See 8 Days a Week, page 66.

comedv

Cobb's 2801 Leavenworth; 928-4320. Wed, 8pm: All-Pro Comedy Showcase, \$7. Fri-Sun, 8pm (also Fri-Sat, 10pm): Jake Johannsen, Dan St. Paul, and Al Madrigal,

Edinburgh Castle 950 Geary; 885-4074.

Wed, 8:30pm: "The Laugh Track," all-pro comedy night hosted by David Kleinherg, with Laurie Kilmartin, Tony Dijamco, An-Norelli, and more, \$5

Punch Line 444 Battery; 397-4337. Wed, 9pm: Punchline Comedy Allstars, featuring Jim Short, the Meehan Brothers, and Joseph Rocha, \$8. Fri-Sat, 9pm (also Fri-Sat, 11pm): Margaret Cho, Jim Short, and Joseph Rocha, \$25. Tues, 9pm: Tom Rhodes, and Daniél Dugar, \$8.

Continued on page 96

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critic's choice: stag

Diablo Ballet

Fri/24-Sat/25, Dean Lesher Regional Center for the Arts

n Thanksgiving weekend, suburbanites stream into the city to make cash registers ring and give local newscasters something to report.
This year San Francisco dance lovers can do the post-turkey day thing in reverse by heading for Walnut Creek, where the Diablo Ballet premieres two works by city-based choreographers. ODC/SF's KT Nelson presents her fifth work for Diablo, It's Not What You Think, set to music by Björk; San Francisco Ballet's Christopher Stowell premieres his most ambitious choreography yet, the three-movement quasi narrative La captiva, which is set to chamber music performed by Hector Berlioz. Diablo's own prolific Nikolai Kabaniaev offers the third premiere, Instead of a Tango, to guess what — a "medley of tango arrangements." Completing an evening that should be, at the very least, an intriguing look at the breadth of what gets filed under "balletic" these days is Balanchine's 1950 Harlequin pas de deux, which laid the groundwork for his full-length Harlequinade some 15 years later, 8 p.m., 1601 Civic Drive, Walnut Creek. \$30-\$35. (925) 943-7469. (Rita Felciano)







film calendar

first runs, rep films, & movie clock

From page 95

spoken word

Open mics take place almost every right m cafes throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. Call venues for their Thanksgiving schedules. A day-by-day guide to word events and fea-

Wednesday: La Peña 3105 Shattuck, Berk; (510)849-2568. Poetry Slam hosted by Paradise, followed by open mic, 7pm, \$2. Friday: Cafe International 508 Haight; 552-7390. Katie O'Locklin and Raquel Reyna read, with drummer Shane Kraus, followed by open mic, 8pm, free. Saturday: Java Source 343 Clement; 387-

8025. Amma hosts an open mic with poet-ry, comedy, and spoken word, 10pm, free. Sunday: Jack's Cannery Bar 2801 Leavenworth; 931-6400. Paul Hayward hosts open mic night, 8pm, free. Paradise Lounge 1501 Folson; 621-1911. Poetry above Paradise presents Bruce Isaacson and Hakeem Lloyd, followed by an open reading, 8pm,

Monday: Notes from Underground 2399 Van Ness; 775-7638. "Celebration of the Word," featuring the poet formerly known as Mark States, followed by open mic, 30pm, free

Tuesday: Black Repertory Group 3201 Ade-line, Berk; (510) 652-2120. Third Eye Theatre presents a performance poetry open mic, 8pm, donations accepted.

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Michelle Goldberg, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anhoni Patel, Chuck Stephens, and Rob Taylor. Tamara Righter is the film intern. See Movie Clock, page 106, for theater information.

Opening

Dark Days See "Tunnel of Love," page 51. 1:34) Lumiere, UC Theatre.

102 Dalmations If the live-action sequel to the live-action version of a Disney cartoon doesn't scare you, no evil thing will. (1:34) Century Plaza, Jack London

**Puills See "Hurts So Good," page 52. (2:04) California, Embarcadero. Unbreakable See "Spoiler," page 48. (1:17) Century Plaza, Empire, Jack London, Orinda,

Venus Beauty Institute See "Beauty, the Beast," page 53. (1:55) Opera Plaza, Shattuck.
The Weekend See Movie Clock, page 106.

Ongoing

Adventures in Wild California (:50) Metreon

Almost Famous Director Cameron Crowe's rosy world of innocence lost — so delicately detailed in Fast Times at Ridgemont High and Say Anything — just doesn't translate the true gnarliness that made '70s head-bangers so sexily hell-bent. In Almost Famous, he follows a teenager (William Miller, played by first-timer Patrick Fugit) whose path basically mirrors Crowe's own: At 15. he's thrust into covering the "world tour" of a mid-level band traveling by bus across America; boy meets groupies, boy falls in love, and boy discovers true meaning of life, writing, and orgies. Crowe steals liberally from his own experience, but as we collect the latest in a series of Past Times at Ridgemont High, the plot grows fairly thin.
What's refreshing is that, for all the sweetness and light he pulls from this story, you can tell Crowe couldn't care less about what happens in pages of magazines today. The real motivation behind the telling, it seems, is to say that rock, and particularly rock writing, is now dead, even if Crowe — who can't say an unkind word — is too cowardly

to come out and say it. (2:00) Shuttuck,

Vogne. (Gerhard)

Bamboozled Credit filmmaker and veteran muckraker Spike Lee for covering his ass from the get-go: the first thing you hear as the controversial Bamboozled hegins its digi-tal assault on the senses is the dictionary definition of the word "satire." Lee is intent on making sure the viewer knows this tale of a buppie TV writer (Damon Wayans) who sells a modern-day minstrel show to the network (and loses his soul in the process) is an exposé of the human folly, though which specific humans and the exact folly meant to be skewered here remain a bit of a mystery. Lee's aim is broad, as he hopes to nail a number of subjects (African Americans who contribute to negative stereotyping, greedy TV networks, the viewing public) to the wall, but the scattershot approach leaves one feeling uncertain about exactly who is being taken to task. Stuck between occasional razor-sharp insights and caricatured rhetoric, Bamboozled, not unlike its protago nist, seems done in by its own (over)ambi-tion. The film makes a grand statement on the media and its racially divided masses, but too much information ultimately mud dies both the medium and its message (2:15) Kabuki, Shattuck. (Fear)

Bedazzled Director Harold Ramis's (Analyze This, Groundhog Day) remake is nowhere near as smart as the 1967 original, but at times it can be just as fun. Maybe this is her way of exacting revenge on Hugh Grant, but in red leather and schoolgirl outfits — who grants socially inept San Francisco tech sup-port worker Elliot (Brendan Fraser) seven wishes to win over the girl of his dreams (Frances O'Connor). Somehow the Devil cunningly ends up emasculating Elliot each time — he wants to be rich and powerful, and she turns him into a Colombian drug lord with management issues; he wants to he the most sensitive man in the world, and he becomes a dork in a cable-knit sweater singing songs ahout dolphins, etc. Fraser is as likable a geek as Hurley is as slithery a seductress, but the script's ultimately feelgood, one-note joke stands in pallid com-parison to the cleverly layered Peter Cook Dudley Moore version. (1:33) Metreon, Oaks. (Lapid)

■ Best in Show The latest nugget of dead-pan brilliance from writer-actor-director Christopher Guest (Waiting for Guffman) is a faux behind-the-scenes dog show documentary, following the precompetition preparations of several contestants and their loyal companions: fish bait store owner Har lan Pepper (Guest) and his faithful blood-hound Humbert; superyuppie catalog con-noisseurs Meg and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurot-Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky; salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditzy gold-digging owner (Jennifer Collidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes Show such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) Act I and II, Embarcadero, Orinda. (Fear)

Bounce Whatever those two kids may say, Ben Affleck and Gwyneth Paltrow display a comfortable affection one would associate with lovers, not friends. Their on-screen chemistry is incredibly natural and unforced Oh yeah, the movie's good too. Ben plays a slick ad executive who gives up his seat to an affable family man on a homeward-bound flight. When the plane crashes, killing every-one on board, Ben goes into his own person al tailspin of depression and drinking. A year later, on the road to recovery, Ben decides to lend a hand to the family man's widow, who turns out to be Gwyneth. Ben falls in love, but should he reveal his secret? Bounce feels like a movie at war with itself, as if director Don Roos couldn't decide if it was a sappy melodrama (warning: emotional manipula-tion involving cute kids) or an edgy, bitter-sweet romance (Ben and Gwyneth's scenes together are wondrous). The resulting film may he eclectic and scattershot at times, but

it's also warmly genuine. (1:46) Colma, Emery Bay, Galaxy, Jack London, Metrcon, Metro, UA Berkeley. (Taylor)
Billy Elliot The word "inspirational" has

been haphazardly used to describe this feel-good Brit flick about a motherless 11-yeargood brit flick about a motherless IT-year-old boy (sensitively portrayed hy Jamie Bell) who has to repress his burning desire to dance because he's living in a macho min-ing town. With his father and brother em-broiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. Billy's instructor sees the potential in the dancing machine. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (Eight) ensue. Director Stephen Daldry (Eight) means well, trying to show us the underdog thing from a fresh perspective, but about halfway into Billy Elliot, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, Billy Elliott might seem inspirational. (1:50) Albany, Century Plaza, Clay, Piedmont. (Gachman)

**Roken Hearts Club An ensemble roman-

 West Hollywood wading through life's tribulations, this sweet and sentimental movie hardly breaks new ground, but is still quite the charmer. Writer and director Greg the charmer, writer and director Greg Berlanti keeps things flowing in a decidedly mainstream manner (the guy works on Dawson's Creek—he knows what they like in Peoria) and never gets too dangerous or controversial. The difficulty for a film like this is attempting to keep it real for gay audiences while also striking a chord with straight ones. The film's success at this is a tribute to Berlanti's witty, self-deprecating screenplay and a strong cast, specifically Timothy Olyphant as the film's anchor, a photographer searching for meaning a little deeper than what he's found in one night stands. At times it's too cute for its own stands. At times it's too cute for its own good, but it's easy to forgive a film that can so easily mock its own conceits and still deliver an ultimately affecting tale about the importance of friendship in the face of heartbreak. (1:50) Lumiere. (Taylor)
Charlie's Angels Doing roughly to the bloated action pic what The Brady Bunch Movie did for sitcoms, Charlie's Augels amplifies gener conventions just to the edge of

plifies genre conventions just to the edge of absurdist prankdom, lavishing both irony and affection on the ultra-idiocy of it all. Blond airhead Natalie (Cameron Diaz), trailer-trashy Dylan (Drew Barrymore), and resident brain trust Alex (Lucy Liu) are multitasking party girls equally able to subdue criminals via plunging neckline or deadly back-kick. Private chick-dicks in the employ of ever elusive Charlie (still voiced by John Forsythe), with dithering Bosley (Bill Murray) as support liaison, the Angels here lay tail on the trail of corporate thieves who might end (whatever's left of) personal-institutional privacy as we know it. Or something like that. Willfully convoluted and so-what in plot mechanics, full of ridiculous slow-mo bunk-fu and absurd masters-of-disguise-deploy-sci-fi-gadgets-in-posh-environs stuff, the movie makes no sense whatsoever. But, in a possible first, that's intentional. (1:32) Colina, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Harvey)

Cirque du Soleii: Journey of Man Synchro-nized mermaids swimming in 3-D? It's hard to imagine how this Imax adventure could go wrong, or maybe it isn't. But trust me: this boy's journey to manhood is like "Dis-ney on Ice" on cotton candy. Hung lamely on a fishing wire-thin story line that has the boy-adolescent-young-and-inally-old man tripping from landscape to landscape, meeting clowns, sprites, trapeze artists, and ... the Devil as he confronts the ageless profound questions that haunt humanity and bore the rest of us, this Montreal-based-humancircus movie doesn't even truly capture the bold gymnastics of a live Cirque du Soleil performance. If you do have under-twelves to entertain, I suggest a couple rounds of killer video games instead. (:38) Metreon Imax. (Gerhard)

The Contender Both on-screen and off, it still seems America has a long way to go until a woman becomes president or even vice president. In writer and director Rod Lurie's film, Senator Laine Hanson (Joan

Continued on page 98



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BRUCE WILLIS SAMUEL L. JACKSON

FROM M. NIGHT SHYAMALAN, WRITER/DIRECTOR OF "THE SIXTH SENSE"

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film calendar

first runs, rep films, & movie clock

Ongoing

Allen) is chosen by an oddly hip, foulmouthed, and food-obsessed president (Jeff Bridges) to fill the seat of the recently deceased V.P. But the senator has some enemies: right-winger Shelly Runyon (Gary Oldman) and Representative Reginald Webster (Christian Slater), who pull every trick in the book — like unearthing dirty photos of Hanson at an orgy — to make sure she doesn't get past the confirmation hearings. Though it's got plenty of moralizing clap-trap going on, it's far more multidimensional than other good-versus-evil, Absolute Power-ish movies set in the D.C. milieu; at least *The Contender's* politicians are more than saints or power-hungry despots. (2:10) *Four Star, Oaks.* (Patel)

CyberWorld The "first all-animated IMAX 3-Do feature!" is in fact a compendium of mostly used (if newly gussied up for this format) goods, going back as far as a sixyear-old Pet Shop Boys music clip. Elsewhere, you get the usual extra-large and depthed digital animation stuff — cruising fantasy landscapes, roller-coaster-style plunges beneath the sea, sci-fi scenery plotless nuggets from studios around the world. The big attractions are reformatted sequences from the '98 feature Antz and a '95 Simpsons episode. They're fun, which cannot be said for the uninspired framing segments with plucky 'lil Lara Croftoid Phig (voiced by Jenna Elfman) guiding us

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LANDMARK'S

through a cyber museum of the future. Needless to say, there's plenty of stunning design on tap in this 48-minute featurette. But the odds-and-sods packaging never lets you forget that *CyberWorld* is basically a garage sale for digital eye-candy, its knicknacks thrown together for strictly commercial rather than conceptual reasons. (:48) Metreon Imax. (Harvey)

Dancer in the Dark Lars von Trier's Dancer

in the Dark's cruel puppet show is set in Washington, 1964, with main characters se-cretly blind Czech-immigrant Selma (Björk), her friend Kathy (Catherine Deneuve), sullen and disrespectful son Gene (Vladica Kostic), sweet but dull-witted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Cara Seymour). When Bill asks secretive Selma — who has been saving money for an operation that will save her son's eyesight --- for a loan, the seeds of tragic melodrama are fully planted. Dancer unites Twin Peaks with 1954's Magnificent Obsession, in which Douglas Sirk turned a female character's blindness into his own damning vision of America. In *Dancer's* nonmusical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's wide-screen Technicolor with his own de vice: disorienting handheld video. Dancer's first musical number exaggerates the musique concrète elements of Biörk's solo recordings; the choreography by Vincent Patterson seems ill-served by fractured framing and sluggish edits. But this feeling framing and sluggish edits. But this feeling of disconnect hints at reality's presence within Schma's fantasy — a creeping, increasingly powerful presence that abruptly stops her songs short. As Dancer's story becomes bleaker, Selma's fantasy songs grow more frequent. As Sirk did in Initiation, von Trier interrogates motherhood — its inherent life-and-death bonds — with pitiless compassion. In the movie's final minutes Björk's voice taps into the primal quality beneath the more self-conscious nuances of her overall performance; her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique. (2:20) Lumiere,

Shattuck. (Huston)

Dr. T and the Women In the tradition of Ready to Wear and Short Cuts, Robert Altman's latest feature is awash in action, fashion, and frenzied drama. The solid cast is headed by Richard Gere as Dallas gynecolo-gist Dr. Sullivan Travis; "the women" include his psychologically unstable wife (Farrah Fawcett), ditsy daughter (Kate Hudson), alcoholic sister-in-law (Laura Dern), and charming love interest (Helen Hunt). Dr. T's office sees more traffic than the 101 during rush hour; the chaotic whirlwind of estro-gen, blond hair, and Chanel and Gucci out-fits reaches colossal proportions. The director creates a stereotypical, inaccessible, and farcical world where men go hunting and women go shopping, but under Altman's practiced guidance, Dr. T manages to emerge as biting satire of Southern society. (2:01) Four Star. (Patel)

A Hero Never Dies In the best A Better Tomorrow tradition, Johnny To's A Hero Never Dies is a tale of friendship and tested loyalty, and a messy, emotional drag through the mud with thrilling shoot-outs as payoff. It also subverts the conventions of the genre with nasty black humor and grotesque exaggeration. We begin with two punks from different dysfunctional gangs, played by Lau Ching-wan and Leon Lai. Together they ignore their girlfriends, savor bottles of fine wine, and dream of the day when they will finally kill each other. After both guys are double-crossed by their own godfathers, the pair splits before coming back together for the climatic comeuppance. Hero heaps on the clichès (and makes its low-life characters suffer like Christian saints), and both snickering cynicism and teary-eyed sympathy are appropriate responses. Beautifully lensed, with Kyu Sakamoto's Sukiyaki for a theme song, the heroic triumph is not so much the filmmaker's but rather the sight of the blood-spattered male-bonding movie going out in a blaze of glory. (1:38) Four Star. (Macias)

How the Grinch Stole Christmas Tinges of Ace Ventura pop out every once in a while, but luckily Jim Carrey doesn't do his usual

over-the-top, annoying shtick with Ron Howard's version of Dr. Seuss's Grinch. Subdued he's not, but he's also got on a costume that covers every inch of his face and body, so who knows what rubber band-y, nerve-grating expressions are going on under there. Plus, everyone involved in the making of this film is obviously having fun, and if Dr. Seuss is good for anything, it's that. Howard has managed to create a completely entertaining film that'll make real-life Grinches and cynics all mushy inside. And we're in dire need of a timeless, original Christmas movie à la Christmas Story, not to mention an entertaining, classic children's flick that adults'll dig too. (1:38) Alexandria, Century Plaza, Emery Bay, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Gachman)

◆ into the Arms of Strangers A documentary about the evacuation and relocation of more than 10,000 children (primarily Jew ish) from Europe to Britain in the days prior to World War II, this film seems certain open floodgates of tears. After briefly giving the circumstances in which the Kindertrans-port was created (Britain was the only coun-try to participate), director Mark Jonathan Harris wisely narrows the focus to several individual survivors, who tell heartbreaking stories of leaving parents behind (most of whom did not escape and perished in conwhom did not escape and perished in con-centration camps) and adjusting — some-times not very well — to life in English fos-ter homes. Although it is an intriguing and intelligently made film, what makes *Into the* Arms of Strangers so compelling is the survivors themselves, quietly describing the bravery they were forced to find within themselves when they were still very young A compelling investigation of a riveting subject, the film is somber and serious, but instead of depressing the viewer, it is an ulti mately touching and uplifting story. (1:57) Opera Plaza. (Taylor)

The Legend of Bagger Vance Zen and the art of golfer maintenance? Eighteen holes to a better you? You're kidding me, right? Robert Redford directs this maudlin drama, with Matt Damon as a former golf pro and World War I veteran who has "lost his swing," both on the course and in life. Will Smith is the mysterious caddy whose Gump-like wisdom helps Damon recapture his swing and the heart of spunky southern belle Charlize Theron. Damon gets to give one really good, nasty drunken monologue and then cleans up to give the requisite, boring Redford impersonation, while Smith's self-help guru of the green routine is instantly annoying. However, the biggest problem with *The Leg-end of Bagger Vance* is that the audience is swept from one momentous scene to the next, without ever being adequately clued into the characters' inner lives or their moti vations, It also feels like it was overly finetuned in the editing room, resulting in a subpar finished product. (2:07) Coronet, Jack London, Metreon, 1000 Van Ness, Orinda, UA Berkeley, (Taylor)

The Legend of Drunken Master The reason all Jackie Chan movies made in America in-herently suck is that he never gets a supporting cast that can do anything besides crack jokes. By contrast, The Legend of Drunken Master rules because a horde of martial artists and stuntmen, who can actually fight and take a fall, gives Chan exactly the kind of conflict he needs. Chan plays the leg-endary Wong Fei-hong, who hilariously battles traitorous countrymen and evil foreigners with his truly inebriated boxing. Hong Kong film aficionados already know this film by heart as *Drunken Master II*, but only now has it "officially" arrived on our shores in wide release. Though U.S. distributor Di-mension snipped the film's final sequence (depicting Chan brain-damaged from drinking industrial alcohol), the English dub preserves Anita Mui's incredible comic timing, the new soundtrack doesn't descend into MTV hell, and the new print looks fantastic. Ignore the unjust R rating and take the whole family, or a six-pack of Burgie! (1:40) Metreon, UA Berkeley. (Macias) Little Nicky Two spawn of Satan (Harvey Keitel finally finds his niche!) escape the un-

derworld and threaten Earth in a bid to take over hell. It's up to the runt (Adam Sandler) of the horned one's litter to go after them and save both his dad and us earthlings before it's too late. It's no secret Sandler's

Continued on page 100

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Ongoing

movies are near critic-proof, boasting a dumher-than-thou strain of comedy that seems amiable enough after several doses of cough syrup and some severe blows to the head. Even his hardcore fans might seem a little baffled by the lack of laughs in this one however; Little Nicky is not so much another owest-common-denominator romp through bowel-region humor as simply unfunny and, pun fully intended, God-awful. It's one thing to practice the so-called dis-reputable art of lowbrow comedy, but Nicky just assumes that funny voices and a talking dog minus coherence equals instant guffaws Let's just say that for 88 minutes, you'll know exactly what hell really feels like. (1:28) Century Plaza, Grand Lake, Jack Lon don, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Fear)

Meet the Parents A lovable schnook (Ben Stiller) goes to meet his girlfriend's uber WASP parents and gets the feeling her father (Robert De Niro), an ex-ClA analyst, is trying to psychologically break him. The joy of Parents lies in its ability to wring every ounce of paranoia and discomfort out of a simple premise. A comedy that hanks on Dantean levels of humiliation, it's at its laugh-out-loud best when it concentrates on nothing more than the leads locking horns. Stiller is quickly becoming an ideal candidate for the Jack-Lemmon-neurotic-but-likahle-everyman award; he's a great foil for De Niro, who seems intent on establishing a comedic career solely around parodying his intense persona. Director Jay Roach (the Austin Powers movies) has a tendency to amp up the sitcom shtick for the easy guffaws, keeping the film on the verge of grinding to a laugh-tracked halt for the lackluster third act. Still, thanks to its cast, Parents may be the most charmingly romantic and funny interrogation session you've ever squirmed through. (1:48) California, Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda. (Fear)

PANCE

Men of Honor Director George Tillman Jr.'s *Men of Honor* is a weird combination of hearty military bildungsroman and mushy racial reconciliation melodrama. The fact that it's hased on the true story of Carl Bras-hear, the first black U.S. Navy diver, hardly excuses its relentlessly florid clichés. Its subtext seems to be that machismo trumps racism, as several climactic scenes involve Brashear impressing his white tormentors with hrilliant feats of physical endurance. That said, both Cuba Gooding Jr., as Brashear, and Robert De Niro, as the alcoholic drill sergeant who first tries to destroy him out of racist resentment and who later champions him, transcend the material to give rich, compelling performances. Brimning with charisma, Gooding brings out both the stoic heroism and monomaniacal stuhbornness in his character, while De Niro is alternately loosely cocky and intensely ter-rifying as a ruined man who hates blacks because he needs to feel that there are at least some people beneath him. Still, in true miliary style, Men of Honor manages to take an idiosyncratic life story and hammer it into something slickly predictable. (2:09) Alexandria, Colina, Einery Bay, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Stonestown, UA Berkeley. (Goldberg) Non Stop Contemporary Japanese films are in short supply, and Non Stop, directed by the singularly named Sabu, does little to remedy the deficit with its dizzying tale of three Japanese malcontents whose destiny brings them together with catastrophic results. Yasuda (Tomoro Taguchi) sets out to rob a bank in downtown Tokyo. Realizing he has no disguise, he darts into a conve nience store to steal a mask. The clerk, Aiza-wa (Diamond Yukai), a drug addict and failed rocker, blocks Yasuda and dares him to shoot; one bullet-grazed shoulder later, the chase is on. When gangster Takeda (Shinichi Tsutsumi) spots the pair and re-

members Aizawa owes him money, he joins

the pursuit, and the scene soon begins to resemble an endless Tarantino outtake. Non

Stop further degrades into a derivative, predictable narrative as a Kansai-Japanese gang war explodes. With a drug addict, a rock band, a gun, a couple of mobsters, a convenience store, and a dash of revenge, this painfully familiar action film brings into focus the fact that most films watched hy the Japanese are American imports. One wonders what the director was going for a satire of the contemporary American crime drama or simply a bad imitation.

(1:22) Galaxy. (Righter)
Orfeu The Greek myth of Orpheus made a previous cinematic foray to Brazil in 1959 with Black Orpheus. Although that film was beautifully made, its depiction of happy, ignorant savages who spend their days doing the samha looks pretty dated today. Brazilian director Carlos Diegues's take on the myth is a more revealing and less patronizing look at the lives of those who inhabit the Brazilian shantytowns known as favelas. Orpheus here hecomes Orfeu, a successful composer, singer, and choreographer who still lives in the slums and is renowned for leading the annual Carnaval procession. Euridice becomes Euricides, the girl from the country who wins his heart, inspiring Orfeu to confront his former best friend Lucinho. who has become a powerful drug dealer. It all sounds familiar, but hey, it's a popular myth; it should sound familiar. Diegues has made a dizzyingly operatic and passionate film that still has a humanist heart, opining that true beauty isn't found in the spectacle of Carnaval but in a glance hetween lovers.

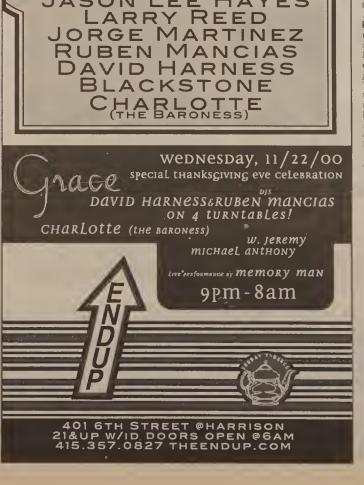
(1:52) Lumiere, UC Theatre. (Taylor)

Pay It Forward A junior high school teacher
(Kevin Spacey, inexplicably covered with

burns) challenges his students to make a dif-ference in the world. Thus an idealistic young scruff (Haley Joel Osment, with a ju-nior mullet) decides to distribute random acts of kindness to three people so they, in turn, can "pay it forward" — and he some-how ignites the kind of movement that heroin junkies and lawyers alike can em-hrace. Whatever. It makes one wonder why a talented actor like Spacey would try to squeeze himself into unadulterated, saccharine treacle that leaves no real room for ex-pression or expansion. Helen Hunt, as Os-ment's Vegas-waitress mom with bleached white-trash roots, is similarly trapped; in this film, the wounded, the weary, and the cynical find salvation somewhere in the heart of Oprah's Angel Network. Oh, and there's a surprise ending! (2:00) Metreon, 1000 Van Ness, Shattuck. (Lapid) Place Vendôme Cultivated by some fine di-

rectors, Catherine Deneuve has aged well - and uncorked, she's even better. Deneuve's Marianne is the unhappy and unstable wife of a prominent diamond dealer (Belle de costar Bernard Fresson) at Place Vendome, the chic Parisian shopping quarter. After his untimely death, Deneuve makes the seamless transition from unhinged alco-holic to a woman who's probably just as unstable, but now intoxicating in a shrewdly compulsive sort of way. A former jewelry broker herself, Marianne takes on her husband's shady diamond-dealing affairs and encounters an eerily familiar strain of events involving a corrupt former lover (Jacques Dutronc) and his new, young pawn (Fm-manuelle Seigner). Director and cowriter Nicole Garcia's world of misused glamour feels like a haunted dream, but the story re mains imperfectly realized, hastily fleshing out and then intertwining characters too late in the game. Still, the actors' performances — and this is really just Deneuve's movie — are precisely cut. (1:57) Four Star

Red Planet Former movie star Val Kilmer's latest attempt at career rejuvenation is way better (less cheesy, less pretentious) than this spring's Brian De Palma nightmare, Mission to Mars, but it's still not anything you need to rush out and see. The Matrix's Carrie-Anne Moss plays the commander of the first earthling crew routed for Martian explo-ration. The shockingly photogenic astro-nauts (Kilmer, Benjamin Bratt, and Terence Stamp among them) have a bumpy ride to the surface; once there they face killer storms, killer critters, their own killer robot, and killer views of Mars's Monument Valleyon-crack landscape. Oh, no-name director Antony Hoffman, so many questions - 16 the robot is supposed to be a research tool to Continued on page 102



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Ongoing

help save humankind, why does it also have an (easily triggered) evil, machine-of-death function? Why does Moss wear white tank tops when it's really cold? — and so few an-swers. "Fuck this planet!" Val cries as he

of filmgoers consider both of this year's Mars films and nod in agreement. (1:56) Cinema 21, Galaxy, Jack London, Metreon, Shattuck, Stonestown. (Eddy)

Remember the Titans If you're a fan of the mighty Denzel, stay away from this clueless, lazily directed (by Boaz Yakin — A Price above Rubies, Fresh) "true story" about a

Southern high school, taking over the spot of the long-loved white coach (Will Patton) spot. So Washington's Coach Boone is a race man." His mission isn't just to win football games, it's to change the world, change these boys, change the town — all noble intentions, of course, but c'mon. Coach Boone treats the players like Navy Seals during Hell Week, making them run at 5 a.m. to — guess where — Gettysburg —

for empowering speeches about young men who died — for what! The movie has its heart in the right place, but it makes such clichéd mockery of the horrors of racism that it's hard to stomach. (1:53) Cinema 21, Colma, Oaks. (Gachman)

Requiem for a Dream Director Darren

Aronofsky (Pi) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Set in a

purposely vague, decrepit Coney Island epoch somewhere between the Me Decade and Now, Requiem for a Dream is more of a dirge, if a dirge could St. Vitus—dance at 200 beats per minute. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own, unless being a couch potato counts; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a great girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop — just until they make one big score, of course — seems like a good olg score, of course — seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatened personal hells. Never blinking or flinching (that's your job), Requiem takes us right along with the characters, turning physical and psychological deterioration into a clinical, merciless film aesthetic. (1:42) Act I and II, Embarcadero.

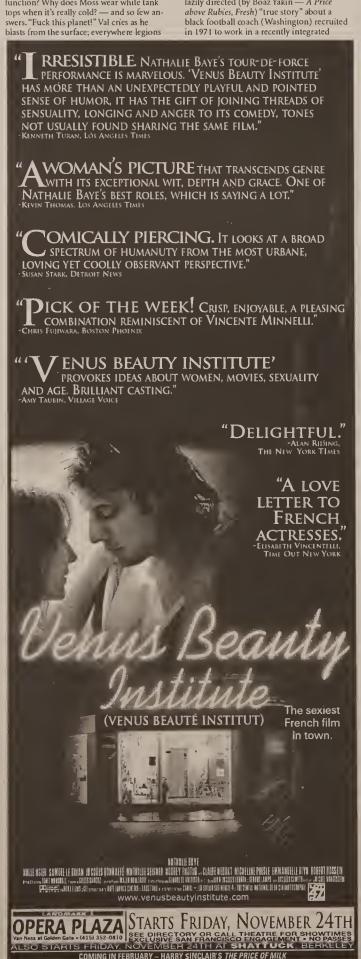
Rugrats in Paris (1:25) Alexandria, Century Plaza, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck.

Running on the Sun There's still some wussy to be snuffed in ya until you've run the Badwater 135, an annual Death Valley ultramarathon that's, yes, 135 miles long, that covers terrain from 282 feet below sea level to 8,400 above, and that hazards temperatures from 38 to 125 degrees Farenheit. You'll risk extreme dehydration, heat stroke, diarrhea, kidney failure, hallucinations, vomiting, and "black toe" (don't ask). While undeniably fascinating on some levels, Mel Stuart's doc-umentary chronicle of the 1999 event is crafted too much like a routine cable sports doc, with little visual exploitation of the desert milieu, cheesy soundtrack music, and pacing that's a lockstep trot even near the finish line. The 40 contestants range from driven robojocks to a 68-year-old retiree and several amputees. At this level of obsession, the multinational runners are too "focused" to offer much insight, leaving rooting interest compromised by a sense that such "extreme" sportiness is strictly for the rather dully self-absorbed. A more artful film duly sen-assorbed. A more artiful film might have captured this quest's *Heart of Darkness*-like grandeur and insanity; pedes-trian *Running* only conveys its grinding masochism. (1:38) *Rafael*. (Harvey) The 6th Day Though this ain't the first time

Arnold Schwarzenegger's reproduced (Junior), been brain-drained (Total Recall), or been twinned (as a crapulous Danny DeVito in the movie that inspired that ace Joel Siegel pud-pull "See Twins Twice!"), The 6th Day is his first overt nod to cyberpunk near-Lud-ditism. Swarzenegger's Adam wakes up on his birthday and goes to work, but along the nis birthday and goes to work, but along the way are some blippy time-skip orchestrations, covering everything from his sidekick's murder to the last few memories of his life. Upon returning home, he discovers his new double inside celebrating "his" birthday. Assassins intercept him, obligingly explaining crucial points about the law and human claning hefore they terminate him. What cloning before they terminate him. What Adam eventually learns is that nobody loves a clone, least of all God or the government.
That compassionate conservativism is again prowling around here brings to light the predicament of the latest last action heroes, who use their film vehicles as checkpoints for their virtuous virility and hypocrisy. Hence Adam-Arnold's warning to two guards he corners with his laser gun: "My daughter is right inside that door. Now, I don't want to expose her to graphic violence. I think she gets enough of that in the media." The Patriot waved around a similar sense of solemnity, duty, family values, protecting youth. The 6th Day just shows how much cornier this dreck plays in the future. (2:04) California, Century Plaza, Galaxy, Grand Lake, Kabuki, Metreon.

(Edward E. Crouse)

Solas Solas, the title of a new Spanish film by Benito Zambrano, means "alone," and the film is full of all the aching isolation and pathos its name suggests. It's the story of Maria, a sharp, bitter woman still smarting from the wounds of an abusive childhood. When her cruel father gets sick and is taken





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to the hospital in the city where she lives, her kind, defeated mother comes to stay with her while she keeps a vigil over the husband who has broken her spirit. Maria's mother's earthy sweetness is appreciated by a spright-ly, warm, desperately lonely old man who lives in Maria's building, but she's too terrified of her husband's possessiveness to really become his friend. Meanwhile, Maria linds herself pregnant by a callous thug who tells her, "If you want a dick, you can have mine, but that's all we have." All the characters are so richly etched and empathetic that one practically prays for a bit of good fortune to

practically prays for a bit of good fortune to hefall them, so when moments of redemption come, they're deeply satisfying. (1:38) Opera Plaza, Shattuck. (Goldberg)
The Tao of Steve Pity the paunchy Lothario named Dex (Donal Logue), a slobbish kindergarten teacher who manages to talk any woman into bed using a combination of high-falluling graduate school speak experts. high-falutin' graduate school speak, eastern philosophy mumbo jumbo, and the "keep it cool" aesthetic of classic "Steves" (McGarrett, McQueen, ... uh, Hawkins). Swoon as he attempts to sway renegade Syd (Greer Goodman), who proves immune to his swarthy charms. Sigh as he finds that the one girl he can't have is the one truly meant for him ... awww! A surprise hit at this year's Sundance, The Tao of Steve banks a lot on Logue's mixture of complexity and frat boy "ain't I cute"-ness, but telegraphs the proper audience response at every juncture, just in case we don't get that even though he's a heel, deep down he's a really good guy! The act wears out its welcome very quickly amid a flurry of self-conscious indie-cutesy ges-tures (do we need yet another self-reflexive pop-culture- quoting hero?); like the corpulent Casanova himself, Steve just seems too

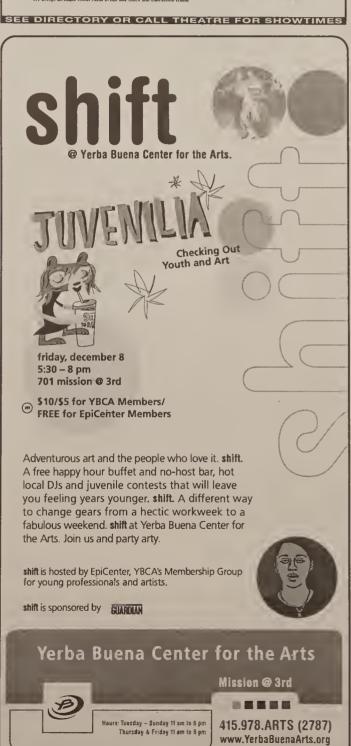
in love with itself to really open up to anyone else. (1:30) Four Star. (Fear) **◆A Time for Drunken Horses** Into a national cinema filled with allegorical children's stories that may have mythic layers attached but often lack that painful punch to the gut, Bahman Ghobadi throws this grenade, in which a group of parental guidance-free children fend for themselves against all the elements: war, snow, thieves, and biology. The older brother in a Kurdish family,
Ayoub — who regularly hauls goods over
the Iran-Iraq border at risk of death — has
taken it upon himself to feed the family and
take care of his ailing dwarf brother, who he learns needs an expensive operation. With no lack of imagination, or endurance, Ayoub hoofs his way through ambushes and toward the border with a gang of smugglers and horses so pained they have to be made drunk to join the caravan in search of money for his surgery. Ghobadi, the first Kurd to make a prominent feature about Kurds (he plays a major role in Samira Makhmalhaf's recent entry on the region, Blackboards), is breaking ground as he crosses borders. (1:20) Galaxy. (Gerhard)

Two Famity House Watching the film Two Family House cleared my mind of daily working the provided may be sufficiently the second secon ries and provided me with a sense of escape, if only for 104 minutes. The quietly magnetic story gradually unfolds; at its heart is Nathan Lane look-alike Buddy Visalo (Michael Rispoli), a man whose dreams of being a crooner have been stunted, mostly by his unsupportive wife, Estelle (Katherine Narduc ci). After a string of failed schemes, he finally devises a plan that will help him achieve his goal: he'll buy a house and open a bar down-stairs. The wife ain't too excited about the idea, but another woman, tough as nails and delicately beautiful Irish immigrant Mary O'Neary (Kelly MacDonald) thinks he can succeed. Two Family House is both a sweet love story and a portrayal of Iricky race relations in the ethnically divided Staten Island, New York. (1:44) Opera Plaza. (Patel)

Wonder Boys (1:52) 1000 Van Ness. What's Cooking (1:49) Presidio, Shattuck. You Can Count on Me This is one of those quiet, austere films that seems like it isn't saying much until some corner is turned and you realize that it's speaking volumes. Laura Linney plays a single mom struggling to raise her young son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes

Continued on page 104









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Ongoing From page 103

his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. Diffi-cult at times, You Can Count on Me is an authentic and engagingly low-key film with a sincerity that can only come from the heart. (1:32) Albany, Bridge, Piedmont. (Rob Taylor)

Rep picks

 'Friendly Witnesses: The Worlds of Warren **Sonbert**' The globe-trotting, extravagant, oc casionally irascible Warren Sonbert seldom looked backward, so when the S.F. resident died five years ago, many locals knew him only as a very opinionated Bay Area Reporter film critic — unaware that he'd been a key figure in West Coast experimental cinema figure in West Coast experimental cinema from the mid '60s on and in fact had made some of his best works quite recently. Thanks to various preservation-minded institutions (including the Estate Project for Artists with AIDS, NYC's Guggenheim Museum, and the San Francisco Museum of Modern Art), this major retrospective brings leastly a reached of Sanbart's disease and together nearly all of Sonbert's diverse, adventurous screen oeuvre. The eight proventurous screen oeuvre. The eight programs here cover a gamut of thematic and stylistic tacks, reflecting his early all-access grooviness as a chronicler of the swinging '60s (he hung out with the Warhol crowd for some time) on through such breathtaking latter-day epics as "Friendly Witness" (1989), "Short Fuse" (1992), and the posthumously edited "Whiplash" (1995). SFMO-MA. (Harvey)

→ RiFiFi It takes a certain taste to watch an old crime caper like RiFiFi and look beyond what time has rendered quaint to find the artistry director Jules Dassin brings to the 1955 film. You can feel it in the tension that builds from frame to frame, finding its re-lease in acts of casual brutality that don't keep you from rooting for some pretty nasty protagonists. Filmmakers today do this sort of thing routinely, but not nearly as competently. They're only paying homage to what they've seen; *RiFiFi*, newly restored for this rerelease, shows they still have plenty to learn. The jewelry store-heist scenes are what made RiFiFi famous: 30 terse, dialogue-free minutes that allow both actors and director to use minimum resources fo maximum effect. After all of the film's moral ambiguities, kidnappings, tragic miscommunications, and gunfights, RiFiFi's final moments settle on lead character Tony taking a redemptive drive in a sweet convertible, leaving the viewer with the renewed certainty that they really don't make 'em like this anymore. (1:58) Castro, Rafuel, UC Theatre. (Taylor)

The Saragossa Manuscript Rereleased and dedicated to the memory of Jerry Garcia, The Saragossa Manuscript is a Polish film made and lost in the '60s, and knowing that it was a favorite of the former Grateful Dead singer may prepare one for a trippy, hallucinogenic film. The inaccuracy of that assumption is what makes director Wojciech Has's epic puzzler such a pleasant surprise. The film delves into a tale of a traveling Spanish count who meets priests, lunatics, ghosts, Moors, gypsies, and the In-quisition. Each of these encounters soon leads into another story, and the film quickly expands until it becomes difficult to keep track of the seemingly random col-lection of tales. This being the case, perhaps the association with Garcia is not that mis-leading after all. As in one of his band's jam sessions, the film meanders, but always according to some overall structure that serves as a base for all of the noodling plot riffs. The wandering can be frustrating at times, as the film lingers on certain ele-ments far too long, or moves too ahruptly through key sections. But if at times the de tails seem repetitious and sloppy, awe of the work as a whole is enough to get you through, even if by the end you've forgotten where you were originally headed. (2:40) Red Vic. (Taylor)

"Teensploitation!' See "Teen Killers," page 55. Yerba Buena Center for the Arts. 💠

rep clock calendar repertory theater schedules

Schedules are for Wed/22 through Tues/28 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. Wild Reeds (Techine, 1995)

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-6. "Breaking the Spell," activist video about Oregon anarchists at the WTO convention *Thurs*, 8. "Supplanter," visual compositions by James Short Fri, 8. "San Francisco Bike Messenger Association Benefit," films, videos, and discussion Sat, 2:30-6:30.
"Other Cinema": "Urban Block: Contested Territories" Sat, 8:30. See 8 Days a Week, page 67.

CASTRO 429 Castro; 621-6120, \$4.50-7 RiFiFi (Dassin, 1955) Wed-Thurs, 1:30 4:15, 7, 9:35. The Weekend (Skeet, 1999) Fri/24-Thurs/30, 2, 4:30, 7, 9:30.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 843-3699. \$4-7. • The Source (Workman, 1999) Fri/24-Tues/28, 7:30 and Radiation (Galinsky and Hawkins, 1998) Fri/24-Tues/28, 9:25 (also Sun,

MECHANICS' INSTITUTE 57 Post; 956-2260. \$5. "CinemaLit Series 2000": Ninotchka (Lubitsch, 1939) Fri, 6:30. Discussion and party follow film.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. "2000 Teddy Bear Film Festival": "Teddy Bears in Shorts," shorts program Sun, I; A Little Christmas Tale (Sjöstrom and Wahlgren, 1999) Sun, 3. "Jean Eu-stache Tribute": The Mother and the stache Iribute: I he Mother and the Whore (Eustache, 1973) Sat, 7. "Animation Extravaganza": "Animations by Michaela Pavlátová and Joanna Priestly" Sun, 5:30. "Third World Cinema": Central Station (Salles, 1997) Mon, 7:30. "Alternative Visions": Preponderance of Evidence (Davis, 1998-99) Tues, 7:30.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. "Cinema Africa!": Taafé Fanga (Drabo, 1997) Wed, 7. RiFiFi (Dassin, 1955) Wed-Thurs, call for times. Running on the Sun (Stuart, 2000) Wed-Thurs, call for times. Orfeau (Diegues, 1999) Fri/24-Thurs/30, call for times

RED VIC 1727 Haight; 668-3994. \$3-6.50. Latcho drom (Gatlif, 1993) *Wed*, 2, 7:15, 9:30. The Saragossa Manuscript (Has, 1965) Fri-Sat, 2, 5:30, 9. Steal This Movie (Greenwald, 2000) Sun-Mon, 7, 9:20 (also Sun, 2, 4:20). A Place Called Chiapas (Wild, 1998) Tues/28-Wed/29, 7:15, 9:15 (also Wed/29, 2)

ROXIE 3117 16th St; 863-1087. \$3-7. Twilight: Los Angeles (Levin, 1999) Fri/24-Thurs/30, 7, 9:15 (also Sat-Sun, Wed, 2,

SFMOMA 151 Third; 357-4000. "Friendly Witnesses: The Worlds of Warren Sonbert": "Program 6: Filmed Images as Found Footage: Stanzas of Music": Car-riage Trade (Sonbert, 1972) and Short Fuse (Sonbert, 1992) Sun, 1. "Program 5: Gregory Markopoulos as Mentor, Stan Gregory Markopoulos as Mentor, stall Brakhage as Hero": Rude Awakening (Sonbert, 1967) and Twice a Man (Markopoulos, 1963) with "The Riddle of Lumen" (Brakhage, 1972) and "Mothlight" (Brakhage, 1963) Sun, 3:30.

SPIKE AND MIKE'S SICK AND TWISTED FESTIVAL OF ANIMATION Roxie, 3117 16th St; 863-1087. \$3-7. Spike and Mike bring their annual 18-and-over-only show of shocking animated films to the Bay Area; featured is Pixar's new film "For the Birds." Wed-Thurs, 2, 4, 6, 8, 10.

UC THEATRE 2036 University, Berk; (510) 843-FILM. \$4-6.50. RiFiFi (Dassin, 1955) Wed-Thurs, 4:30, 7, 9:30 (also Thurs, 2). Dark Days (Singer, 2000) Fri/24-Thurs/30, 5:30, 7:30, 9:30 (also Fri-Sun, 1.30 3.30)

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "Extreme Teens," videos created by or in collaboration with teenagers Tues-Sun, noon, 2:05, 4:15. Through Jan 28. *



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The ties that bind: Gena Rowlands (left) and Brooke Shields inflict pain on each other (and the viewer) as only mother and daughter can.

'The Weekend'

Get the fuck over yourself

here's trouble in WASPville again as the characters in Brian Skeet's second feature (following the little-seen Misadventures of Margaret) feel their pain, inflict it on one another, apologize profusely, and learn that "There's no future in holding onto the past" — a homily that must have struck somebody as major news, since it's repeated ad infinitum. A movie less indulgent of its protagonists' glam self-pity might have used "Get the fuck over yourself" as a mantra instead. One year after golden boy Tony (D.W. Sweeney) dies of AIDS, various friends and lovers haunted by his memory gather at two upstate New York homes straight outta Martha Stewart Living. Half brother John (Jared Harris) is married to high-strung Marian (Deborah Kara Unger), who still carries a torch for the (primarily) gay deceased. So does Nina (Brooke Shields), a harddrinking actor whose bottomless resentment toward her mother, Laura (Gena Rowlands), keeps crashing against the latter's exasperating unflappability. The person most entitled to grieve, Tony's surviving lover Lyle (David Conrad), turns up with a sweet new boyfriend (James Duval) who is made to feel like a tacky interloper within five seconds flat. Based on Peter Cameron's novel, the movie is too often "literary" in the worst way: everyone's an artiste of some sort, and the characters' ever-so-delicately bruised psyches are aired in dialogue that's either horrendously arch ("It's amazing how exhausting indolence can be!") or "poetically" platitudinous. There are also many awkward silences that almost scream with meaning. After a while, you may want to scream too. The mannered editing, upscale look, emotional-milk-bath score, and terribly serious performances make this weekend in the country seem like a vacation in some by-invitation-only, first-class-resort hell. When Rowlands says, "Let's all rid ourselves of these ridiculous affectations!," it's treated as an insensitive gaffe. But I'm with ya, babe. (Dennis Harvey)

Show times run Wed/22-Tues/28 and are snbject to change. Times in italic are bargain matinees. Double features are noted with a • & Wheelchair accessible. I Listening de-vice. P Free, reduced rate, or validated parking. See Rep Clock, page 136, for information on rep houses and special film programs.

San Francisco

ALEXANORIA # P Geary/18th Ave. 752-5100. Call for times. The Grinch, Men of Honor, Rugrats in Paris.

BALBOA 38th Ave/Balboa. 221-8184. Call theater for shows and times.

BRIDGE Geary/Blake. 352-0810. You Can Count on Me Fri-Tues, 1:50, 4:20, 7, 9:40 (also Fri-Sun, 11:30a).

CENTURY PLAZA # P So. San Francisco Noor off El Camino. (650) 742-9200. Billy Elliot 8:15, 10:30. The Grinch 11:30a, 12:15, 1:55, 3, 4:50, 5:35, 7:15, 8, 9:40, 10:25. Little Nicky noon, 2:30, 4:40, 7:10, 9:35. Meet the Parents 11:50a, 2:20, 4:55, 7:35, 10:10. 102 Dalmations 11:35a, 2, 4:35, 7:05, 9:45. Rugrats in Paris 11:40a, 12:20, 1:40, 2:25, 3:40, 4:30, 5:40, 6:30, 7:50, 10. The 6th Day 11:25a, 2:15, 5, 7:40, 10:30. Unbreakable 11:45a, 12:35, 2:35, 3:15, 5:15, 6, 7:45, 9:15, 10:20.

CINEMA 21 7 Chestnut/Steiner. 921-6720. Red Planet Wed-Thurs, 1:30, 7; Fri-Tues, 2:45, 7:15, Remember the Titans Wed-Thurs, 4:20, 9:25; Fri-Tues, 12:30, 4;55, 9:30 **CLAY 7** Fillmore/Clay. 352-0810. Billy Elliot 2:15, 4:45, 7:20, 9:55 (also Fri-Sun,

COLMA (METRO CENTER) # P 280 Metro Center, Colma. (650) 994-2503. Call for times. Bounce, Charlie's Angels, Men of Honor, Remember the Titans

CORONET & # P Geary/Arguello. 752-4400. Call for times. The Legend of Bag-

EMBARCADERO CENTER CINEMA & # P One Embarcadero Center, Promenade level. 352-0810. Best in Show noon, 12:30, 2:15, 2:45, 4:30, 5, 7, 7:30, 9:20, 9:50. Broken Hearts Club Wed-Thurs, 12:40, 3, 5:10, 7:40, 10:10. Requiem for a Dream 12:10, 2:30, 5:15, 7:45, 10:15. Two Family House Wed-Thurs, 1, 4, 7:20, 9:45. Quills Fri-Tues, 4, 7:10, 10 (also Fri-Sun, 1).

EMPIRE J P West Portal/Vicente. 661-2539. Charlie's Angels 12:40, 2:55, 5:10, 7:20, 9:45. Rugrats in Paris 12:30, 2:40, 5, 7, 9:30. Unbreakable 1, 4, 7, 10.

FOUR STAR Clement/23rd Ave. 666-3488. The Contender Wed-Thurs, noon, 4:35, 9:10; Fri-Tues, 2:15, 7: A Hero Never Dies Wed-Thurs, 2:05, 5:45, 9:25; Fri-Tues, 1:50, 5:30. Love Correction Fri-Tues, 10:45. Roaring Wheels Fri-Tues, 9. The Tao of Steve Wed-Thurs, 12:15, 3:55, 7:35; Fri-Tues, noon, 3:40, 7:15. Dr. T and the Women Wed-Thurs, 2:25, 7; Fri-Tues, noon, 4:40, 9:20

GALAXY & Sutter/Van Ness. 474-8700. Call for times. Bounce, Non Stop, Red Planet, The 6th Day, A Time for Drunken

KABUKI B & ♥ P Post/Fillmore, 931-9800. Call theater for show times. Bamboozled, Charlie's Angels, The Grinch, Little Nicky, Men of Honor, Meet the Parents, Rugrats in Paris, The 6th Day.

LUMIERE & J P California/Polk. 352-0810. The Broken Heart's Club Wed-Thurs, 5, 7:15, 9:30 (also Thurs, 12:40, 2:50); Fri-Tues, 5:10, 7:20, 9:30 (also Fri-Sun, 12:20, 2:50). Dancer in the Dark 3:30, 6:30, 9:20 (also Fri-Sun, 12:30). Dark Days Fri-Tues, 5, 7:10, 9:15 (also Fri-Sun, 12:40, 2:45). Just One Time Wed-Thurs, 5, 7:15, 9:30. Orfeu Wed-Thurs, 4:50, 7:20,

METREON & Fourth St/Mission. 369-6200. Call theater for show times. Bedazzled, Bounce, Book of Shadows: Blair Witch 2, Charlie's Angels, The Contender, Cirque de Soleil (IMAX), Cyber World, Fantasia 2000, The Grinch, The Legend of Bagger Vance, The Legend of Drunken Master, Little Nicky, Meet the Parents, Men of Honor, Red Planet, Rugrats in Paris, The 6th Day, Pay It Forward, Wild California.

METRO Union/Wehster. 931-1685. Call for times. Bounce.

1000 VAN NESS & Ø P 1000 Van Ness. 931-9800. Call theater for show times. Charlie's Angels, The Grinch, Legend of

Bagger Vance, Little Nicky, Meet the Parents, Men of Honor, Pay It Forward, Rugrats in Paris, Wonder Boys.

OPERA PLAZA & J Van Ness/Golden Gate. 352-0810. Into the Arms of Strangers Fri-Sun, 1, 4, 7, 9:30; Wed-Thurs, and Mon-Tues, 2:20, 5, 7:30. Place Vendôme Wed-Thurs, 2:30, 5:10, 7:35. Solas Fri-Sun, 1:30, 4:30, 7:30, 9:55; Wed-Thurs, and Mon-Tues, 2:50, 5:30, 7:50. Two Family House Fri-Sun, 1:10, 4:10, 7:10, 9:40; Mon-Tues, 2:40, 5:20, 7:40. Urbania Wed-Thurs, 2:40, 5:20, 7:40. Venus Beauty Institute Fri-Sun, 1:20, 4:20, 7:20, 9:45; Mon-Tues, 2:30, 5:10, 7:35.

PRESIOIO ⊅ Chestnut/Scott. 922-1318. What's Cooking? Wed-Thurs, noon, 2:25, 4:50, 7:15, 9:45; Fri-Tues, noon, 2:20, 4:40, 7, 9:20.

STONESTOWN & J P 19th Ave/Winston. 221-8182. Call for times. Men of Honor, Red Planet.

VOGUE & Sacramento/Presidio. 221-8183. Call for times. Almost Famous.

WORLD THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

GRANO LAKE & JP 3200 Grand, Oakl. 452-3556. The Grinch 12:30, 3:30, 6:30, 9. Little Nicky noon, 2, 4, 6, 8:15, 10:15; Fri-Tues, noon, 2, 4, 6, 8:15, 10:15. Meet the Parents Wed-Thurs, noon, 2:30, 5, 7:30, 10. Men of Honor Wed-Thurs, 1, 4, 7, 9:45; Fri-Tues, 1, 3:45, 7, 9:35. The 6th Day 1:15, 4:15, 7:15, 9:45

JACK I-ONDON CINEMA 100 Washington, Jack London Square, Oakl, 433-1320. Bounce 11:15a, 1:50, 4:35, 7:30, 10:10. Charlie's Angels 11:20a, 1:55, 4:30, 7, 9 Charlie's Angels 11:20a, 1:55, 4:30, 7, 9:30. The Grinch 11:20a, 2, 4:45, 7:20, 10. The Legend of Bagger Vance 10:50a. Little Nicky 11:25a, 1:45, 4:05, 6:30, 8:30. Meet the Parents 1:40, 4:40, 7:10, 9:55. Men of Honor 10:30a, 1:25, 4:25, 7:25, 10:25. 102 Dalmations 11a, 1:35, 4:15, 7:05, 9:45. Red Planet 10:30. Rugrats in Paris 10:45a, 2:15, 2:30, 7:45, 9:60. Unbreakable. 1, 3:15, 5:30, 7:45, 9:50. Unbreakable 11:35a, 2:15, 5, 7:35, 10:20.

PARKWAY 1834 Park, Oakl. 814-2400. Almost Famous Wed, 9:15; Fri-Sun, Tues, 7; Mon, 9:45. Bamboozled Fri, Mon 6:30; Sat-Sun, 6. Blair Witch 2: Book of Shadows Wed, 9:45. The Contender Fri, Mon-Tues, 9:15; Sat-Sun, 9. Guys and Dolls Tues, 6. The Legend of Drunken Master Wed, 6:30. Princess Bride Fri-Sun, Tues, 9:45; Mon, 7. Rocky Horror Picture Show Sat, midnight. Spike and Mike's 2000 Sick and Twisted Festival of Animation Wed, 7.

PIEDMONT & Piedmont/41st St, Oakl. 843-3456. Best in Show 4:45, 7:30, 9:45 (also Fri-Sun, 2:20). Billy Elliot 4:15, 7, 9:25 (also Sat-Sun, 1:40). You Can Count on Me 4:30, 7:15, 9:35 (also Fri-Sun, 2).

Berkeley area

ACT I AND II & P Center/Shattuck, Berk 843-3456. Best in Show 7:30, 9:45 (also Wed-Sun, 5:10; Thurs-Sun, 12:30, 2:50) Requiem for a Dream 7:15, 10 (also Wed-Sun, 5; Thurs-Sun, 12:20, 2:40).

ALBANY & # 1115 Solano, Albany. 843-3456. Billy Elliot 6:45, 9 (also Wed-Sun, 4:15; Thurs, Sat-Sun, 1:45). You Can Count on Me 6:30, 8:45 (also Thurs, Sat-Sun, 1:30; also Wed-Sun, 4). CALIFORNIA JP Kittredge/Shattuck, Berk. 843-3456. Meet the Parents 2:10, 4:30, 6:45, 9:10. The 6th Day 2:20, 4:45, 7:15, 9:40. Quills 1:30, 4:15, 7, 9:40.

ELMWOOD 2966 College, Berk. 649-0530. Broken Hearts Club Wed-Thurs, 1:15, 5:15, 9:25. Dr. T and the Women Wed-Thurs, 2:40, 7:05. Exorcist Wed-Thurs, 9:15. Girlfight Wed-Thurs, 2:50, 7. Girl on the Bridge Wed-Thurs, 1, 5, 9:20. Saving Grace Wed-Thurs, 12:50, 5:05. The Yards Wed-Thurs, 3:15, 7:15.

EMERY BAY & P 6330 Christie. Emeryville, 420-0107. Call for times Bounce, Charlie's Angels, The Grinch, Meet the Parents, Men of Honor, Rugrats

OAKS & 3 1875 Solano, Berk. 526-1836. Bedazzled Wed-Thurs, 8:30 (also Thurs, 12:30, 4:30); Fri-Sun, noon. The Contender 9:15. Little Vampire Wed-Thurs, 6:30 (also Thurs 2:30). Remember the Titans 7 (also Thurs-Sun, 1, 3:45)

ORINDA & # 4 Orinda Theater Square, Orinda, 254-9060. Best in Show 6, 8, 10 (also Fri-Sun, 1, 3:30). The Legend of Bagger Vance 7:10 (also Wed-Sun, 2:15, 4:45). Meet the Parents 9:35 (also Wed-Sun, noon). Unbreakable 7, 9:45 (also Wed-Sun, 12:45, 4, 7, 9:45).

SHATTUCK CINEMAS & 7 2230 Shattuck, Berk. 843-3456. Almost Famous Wed-Thurs, 1:35, 4:05, 6:35, 9:10; Fri-Tues, 9:30. Bamboozled 2:15, 5:15, 8:15. Dancer in the Dark 2, 5, 8. Nurse Betty Wed-Thurs, 9:30. Pay It Forward 1:20, 6:30. Red Planet 4, 9:15. Rugrats in Paris 12:40, 1:30, 2:40, 3:30, 4:40, 5:30, 6:40, 7:30, 8:40. Solas 12:35, 2:50, 5:15, 7:40, 9:55. Unbreakable 12:45, 1:50, 3:20, 4:35, 6, 7:10, 8:45, 9:45. Venus Beauty Institute Fri-Tues, 1:55, 4:40, 7:05, 9:40. What's Cooking? 1:15, 4, 7, 9:35.

UA BERKELEY 2 2274 Shattuck, Berk 843-1487. Call for times. Bounce, Charlie's Angels, The Grinch, The Legend of Bagger Vance, The Legend of Drunken Master, Little Nicky, Men of Honor. *

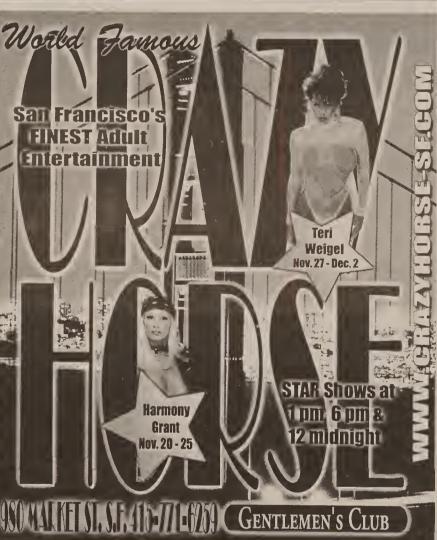




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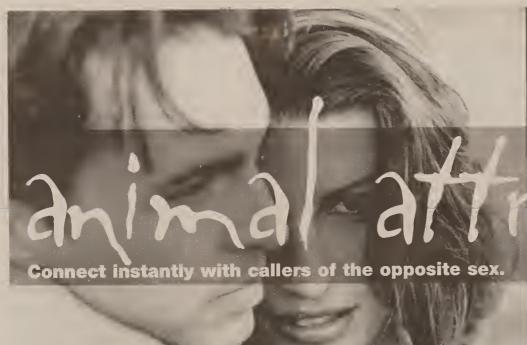
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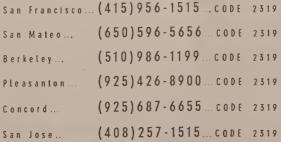
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come from Eastern Europe & stand 5'6° at 120 lbs. with black har & blue eyes. I like to have a lot of fun, watch movies & go to the beach. I'm going through a divorce right now & I'd like to meet a nice, good-looking, tall guy who's at least 25 yrs. of age. I'm also a very romantic person. Box 11360.

I'm a good-looking, Russian lady in my mid-40's who stands about 5'4" at 135-140 lbs. with short, blonde hair & beautiful, green eyes. I live & work in San Jose. I'm looking to meet an attractive, professional gentleman in the Bay area who has a good heart & a good hand for love, traveling & romance. Give me a call. **Box 5368.**

I'm a professional, single, 28 yr. old, white, Italian beauty. I'm in search of a single, white male, 30 & 45 yrs. of age, preferably tall & professional for a monogamous, long-term, romantic relationship. **Box 2263.**

Do you want the recipe for a great gal? Take some intelligence, add a dash or humor, integrity & charm & sprinkle it with some creativity & playfulness, then wrap it all up in an attractive package of a 29 yr old, 5'3", natural redhead with blue eyes, plus-sized, single, Caucasian woman with freckles & you've got me. Box 31668.

This is Patricia. I'm 32 yrs. old, 5'4" with light-brown hair & hazel eyes. I enjoy horseback riding & love going to the beach. I love to travel. I'm looking for a nice guy to go out with & have a good time with. I want someone around my age or a little bit older. **Box 7017**.

This is Karen. I'm a very, very attractive, single, professional, African-American lady who's never been married & has no children. I'm in search of hopefully meeting some decent people. If you're interested, please call me

MESEEKINWOMEN

This is Ed. I'm a 42 yr. old, professional, white male, who's 5'10" & 190 lbs. with brown hair, brown eyes, a mustache & a goatee. I was born & raised overseas, speak four languages & I'm of Mediterranean descent. I'm very handsome with an outgoing personality & a great sense of humor. I'm romantic. Box 6141.

This is Alberto, I'm a 20 yr, old, 6' & 180 lb., Mexican-Puerto Rican male. I'm a massage therapist & live in the East Bay area. I'm looking for a Latin or Filipino girl for friendship. If that's you, give me a message. **Box 5757.**

I'm the greatest man who ever lived. I want to date someone who lives on the East Bay. I have lots of brown hair. I'm 5'10" tall & weigh around 158 lbs. I'm fantastic & temfic in so many ways that you can't even imagine until you get to meet me. I want to meet a woman who's fantastic. I'm 49 yrs. old & I look like a baby. **Box 7058.**

I'm a single, white male who lives in the Oakland area. I'm 5'10-1/2" tall with an average build at roughly 164 lbs. brown hair, hazel eyes & I'm clean-shaven. I'm in my 40's. I'd like to meet a woman who enjoys conversation or who likes to learn new things or a woman who speaks a foreign language or is a vegetarian. **Box 5459.**

This is Michael, I'm a 31 yr. old, single, professional, 5'9", white male with dark-brown hair & green eyes, I'm looking for that very special someone to talk to & meet. I am perfect gentleman with a great sense of humor & can be a really good friend. Call me. Box 2863.

This is Jeff. I'm a single, 44 yr. old, white male standing 5'11" & 170 lbs. & in very good shape. I'm a non-smoker with no bad vices. I consider myself to be honest, intelligent, well-rounded & open-minded. I'm looking for someone who's happy & knows who she is. Box 3210

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Sorta sexy blonde San Francis-co widow desires WPM 49 plus Share: fine dining, home cook-ing (mine, ours), barbeques (yours), city culture, arts (I do, do yours), outdoors, scintillating conversation, new intimacies. Maybe forever...

#6191 (12/25/00) NON WORKAHOLIC S F LAWYER

NON WORKAHOLIC S F LAWYER seeks wise, sweet, loving man. I'm 45, Midwest born, east coast educated, would love to find friendship and more, share laughs, ideas, adventures, life stones, sensuality with an evolved, open-minded, down-to-earth, nurturing man.

#6529 (02/07/01)

PROFESSIONAL JE/SON

European sensibility, Mediter-ranean looks, seeks easy-going, huntrorious man, 40s-50s, good with kids, crisis, bro-ken household objects, warring relatives, malfunctioning cars steady as a rock, smart as a whip for eternity. #6533 (02/07/01)

BROWN SUGAR

Southern belle, elegant, available, desires to meet tall, discringuished, 64+, heterosexual male to enjoy ballet, opera, symphony, ballroom dancing, N/S, N/D n/N/D. Oisease free. Must be marriage minded enjoy life and grow old together in our Golden Years.

POETIC CHAMPION
Very pretty, slender, sensual,
SJF, 44, eloquent, animal/nature lover, athlette, broadly educated. Seeks attractive, graduale degreed, athlette SWM 4050, with integrity, is articulate,
romantic, open to a family.

HAPPY BIRTHDAY!

Almost 56, looking for soul-mate/present! Self-employed designer; contemporary, stylish, sexual, educated, educated, successful, fun, foodie, art, ar-chitecture, design, travel. \$\pi\)6440 (1/16/01)

GILLIAN WELCH TO

GILLIAN WELCH TO Flaming Lips. Music-loving, out-doorsy, smart, funny blonde 5°10" seeks wit 25°35, with similar interests to see shows, bike ride, swap stones. **□**6374 (1/16/01)

LIVE A LITTLE! Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM. 30-50. Bonus for screwball come dy, jazz, basketball fans. **□**4866 (12/26/00)

RUSSIAN-JEWISH FROM BELORUSS

Russian-Jewish woman from Beloruss tall, classy, romantic Capricorn, long legs, green eyes, great smile, radiant, warm heart. Looking for lifetime partner age 50-60; romantic, tall, sincere, successful, honest, good heart. **☎**6548 (02/07/01)

CAPTIVATING

SBF, 40s, smart, attractive, unusual, open, enjoys the arts, travel, politics and more ISO intelligent, sexy, self-assured male, race, age unimportant. **□**6385 (1/16/01)

EROTIC EXPLORATION

semiAsian, sane, successful, fun, no baggage, STDs, vices. Similar, medium-tall SWM, 38 #5515 (12/25/00)

ATTRACTIVE ASIAN

professional female, excellent shape, 5·10°, 145lbs., fit, sin-cere, honest, very good-looking Chinese female, educated and professional seeking tall, attractive, professional male under 37. Please respond if interested.

26541 (02/07/01)

1950'S BOOY, Y2K WOMAN

REFLECTIVE, ROUSING REDHEAD
Approachable SWF, 5'4", very
attractive, humorous, honest,
fit, fun, lovable. I enjoy my
home life, walks, being out
doors, antiquing, conversation,
laughing, music, movies. You
are 45-60, over 5'7", N/S, no
heavy drinkers. heavy drinkers. #6136/12/25/00\

CASTING CALL..

Luscious, sexy talented athletic funny cultured delicious Chocolate leading lady looking for the proper co-star age 40-55. If you look like JFK Jr or Clark Gable, elude charisma and have wealth to share

SWF looking for a friend/romantic mate to enjoy life with, go to moves, dinner, walks, good conversation, see life with a smile. I am 5'1, 138, green/blue eyes, ash brown hair.

26355 (1/16/01)

#6355 (1/16/01)
GORGEOUS, CLASSY BLONGE
Looking for mature man who
wants companion for dinner,
dancing, moives as well as
quiet times. Race unimportant
but must be somewhat inshape, well educated with a
wicked sense of humor. Me:
40, in great shape, beautiful
green eyes, Italian and German, vibrant and sexy.
#5665 (01/03/01) #5665 (01/03/01)

ISO A MATURE

independent, educated, young 64 to 65 year old gentleman preferably tall (6'2') no alcohol, drugs. Seeking long term relationship with someone interested in ballroom dancing and the-

₽5066 (11/22/00)

UNIQUE BLEND

Off Eastern and Western philosophies, very attractive, sensual, playful, intelligent and open-minded SAPF, 33, ISO handsome, intelligent, stimulating and successful SWM, 31-37, to explore the subtle yet deep pleasures of life. Are you exceptional and passionate? **5**6562 (02/07/01)

Progressive seeks same. Left-ist writer/activist seeks intelli-gent educated men who want to change the world for intellectual stimulation and fun, exploring new ideas places

5700 (12/06/00)

TWENTY-SOMETHING SF

INENTY-SOMETHING SF
Intellectual, inquisitive, literary,
music lover and Catholic seeking SM, 25-35, with established
spiritual practice, artistic bent,
European flair, internal equilibrium and a desire for substance.
Vegetanan preferred.

#8320.14.8.604-

□6320 (1/16/01)

ATTRACTIVE APF

ATTRACTIVE AFF 39, educated, sincere, passion-ate and no children seeks WPM, 45-58, successful, lov-ing, caring and faithful for LTR/possible marriage, N/S.

TALENT SEARCH
Seeking affable master of ceremonies, thespian, road manager, dancer and R&B aficionado.
Tightrope carnies need not
apply. Pooh bear groupies a

∠2**8**6427 (1/16/01)

JEWISH CHER TYPE

49, transplanted Miamian, seeks financially secure, tall, SWM, nonsmoker, non drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theater, must love dogs, looking for honesty, sincertly, LTR. #5487 (12/07/00)

6 GALS LOOKIN'

for 6 guys. We are bright, funny kind and most of all...AVAL-ABLE!!! Come have dinner with us at a great restaurant once a month.

#6089 (12/25/00)

PRETTY PUERTO RICAN 49 years old seeking hand some man. 50 70 years old. 5 '11'-6'2', 190-250 with sense of humor and down-to-earth. So, let's talk. #6418 (1/16/01)

Want to be a sugar daddy? 19 year old girl seeking generous male to give me what I want. Spoil me , I am worth it and love good things.

□6097 (12/25/00) SINGLE, OIVORCEO ASIAN

25306 (11/22/00)

Last Call!!

If you are 60 and up, sane, together and still believe in love and miracles, this pretty, tall, blonde lady of international background is waiting for one more chance for happiness.

Please call.

☎6321 (1/16/01)

BEAUTIFUL GREEN EYES BEAUTIFUL CREEN EYES
Slender, pretty, petite, sensual
SJF, 44, 5'3", 108 lbs., runner, writer, lawyer, passionate,
loves arts, nature, animals,
psychological sophistication,
serenty. Seeks athletic, graduate degreed, gentle articulate SWM 42-50 who is witty, communicative, nature-loving, open to marriage and family.

HELLO

Are you an honest, loving, car-ing, no vices SWM, tall 50-65? Me: 49, cute, Jewish noncon-formist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR.



32yr old Chinese, 5'3, 122, 36B seeking other horny females for some 69. I'm drip-

☎6425 (1/16/01)

S F NATIVE FEMME

Looking for nonsmoking, intelligent, fun, active city and nature lover. Hove jogging, board games, books, movies, dancing

₽6389 (1/16/01)

Hand in hand equal would you like to meet a lady who enjoys ife to it's fullest, enjoy romantic evenings, good movies, good books, adventure, bubble baths, travel, cuddle up for 2, let your dreams come true.

Feminine, very attractive, Latina, 30, successful business humor, independence and en-joys music and conversation. **3**6315 (1/16/01)

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TINA, I THINK
You answered my personal ad
on November 6th, my name is
Kanna, I accidentally lost your
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estate, 31, blue eyed and I
would like to talk to you again.
Next time I'll be more careful.
#6506 (02/07/01)
#07 LICKS

HOT LICKS
without dicks? Married, 30s,
North Bay woman ISO bi/lesbian femme for hot evenings
and weekends. Voyeur husband
present; watch only, Height and
weight proportionate.

10513 (02/07/01) HOT LICKS

White female bi, busty, clean, discreet, honest, friendly and open-minded seeks female for fun in and out of bedroom.

Let's meet for coffee.

NEWLY BI, NEW TO S F

26395 (1/16/01)

Pleasure seeking Butch Dyke ISO high femme who takes what she wants. You be over 30, fun-loving and into exploring more than Macy's. Me: novice Top ioto sexual expression. Let's see if the chemistry is

26340 (1/16/01)



BOY(S) WANTED

MASCULINE, VERSATILE GUY WM, 38, hairy chest, 6', 175, into masculine, versatile men, 30-50, Santa Rosa, Sonoma

#6363 (1/16/01)

RU HUNG 2 BIG 4 THROATS?

into control tunneling a deep torso. Any race bi curious excel-lent. Steroid buff WM, BL/BLU, hairless 38, 185, masculine boy pussy. **☎**6413 (1/16/01)

ATTRACTIVE ASIAN MALE
I am 34 years old, 5'9", 160
lbs., good shape, fit, sincere, honest, handsome, educated, professional, easygoing and easy to get along with. Seeking tall, attractive GWM under 40 years for relationship

#6542 (02/07/01)

NICE BOTTOM

for nice top. White, intelligent, 40 seeks intelligent top 30-50 Be my sweet mentor. **2**6317 (1/16/01)

Squirt for me!! #6442 (1/16/01)

NICE BOTTOM

for nice top. White, intelligent bottom, 40 seeks intelligent top 30-50. Be my sweet men-☎635B (1/16/01) I want to join "massage mates" organization. Smooth, athletic, attractive Asian male is interested in receiving, firm, full-body crotic massages. Day times best, flexible.

26330 (1/16/01) FREE PHOTOS Nude male models all types Asians, tattoos, piercings a plus, Photographer building pri-vate portfolio. No money-pic-tures in exchange, please call.

16409 (1/16/01) FSVP

If UR 60+ seeking LTR with an intelligent, slim, young GAM.

UB educated, honest, kind.

Married, bi, overweight, self-centered ones need NOT respond.

□6367 (1/16/01) HUNG CUYS
I like to give head, I'll come over and service you. You won't be disappointed.

#5171 (12/06/00) LATIN LUST BIWM, 33, br/br, 5'7", great shape, healthy, tan. Looking for bi Latin men, muscular, hand some, smooth, 20-33 who want complete oral service. Serious

□6521 (02/07/01)

PLAYMATE
30 year old GAM, 5'10", 160
lbs., muscular, smooth body
wants to meet other hot, muscular guys under 30 years old
All races and bi welcomed. **☎**6314 (1/16/01)

BROTHERLY LOVE

BROTHERLY LOVE
Cute, young, boyish 25 years
old, musician, artist and DJ
with an enlightened mind and
spiritual soul. Eelectic interests, inspired by nature. Looking for an older brother type
under 40 for adventure and affection, who can get past the
fact that I am HIV4. **¤**6186 (12/25/00)

ARTS AND NATURE

Asian, 37, 5'8", 165, healthy, spiritual, nonsmoker. Would like to hike with you, or maybe

26344 (1/16/01) One of us is naked, one of us is clothed. One orders, one obeys. We are both straight looking with trim bodies. I'm WM, 42.

□6376 (1/16/01)

FAG IN A FROCK

Sexy, snappy, young man seeking an equally beautiful man 28:35 to spend romantic evenings together. Must love my pretty alter ego and be willing come to see me perform indrag at Club Tango Tango on California Street every Friday and Saturday nights. **5**6406 (1/16/01)

RESPOND TO AN AD!

GAM. 52, good-looking, caring, affectionate, slim, healthy, 5:7" is looking for an older GWM, for possible relationship. No smoking, no drugs. **2**6329 (1/16/01)

EAST BAY

Appreciative, mature Male seeks Gay, Straight, Bi, exhibitionist or curious, 25-50, for private encounters at his home. **5**5989 (12/12)

SLIM ASIAN

Caring WM, young 49, 6°2°, 177, HIV- seeks slim, skinny Asian boyfriend 18-36. Write P.O. Box 210202, San Francisco 94121.

☎6302 (1/16/01)

VIRGIN BOTTOM seeks A/W with small endow ment to break it in. Be cute, sexy, smooth, clean shaven,

#650B (02/07/01)

#6348 (1/16/01)

EAST INDIAN MEN GWM, 33, 5'7", 148 lbs.. br/br, good shape, HIV-, straight acting, Wants to meet Indian man in good shape, 28-35 for friendship.

MY THROAT

is like fucking butter. Warm, inviting, deep throat looking for masculine man who enjoys a good hole. (-), 37, 185lbs., tats, shaved head. **6**530 (02/07/01)

HANDSOME YOUNG RUSSIAN

looking for other intelligent Russians or Europeans under 40 years old to give my body and

26098 (12/25/00)

SUB STUD ISO DOM STUD

PGWM, 6'2", 160, 32 ISO similar for dating to LTR, into lite BD/SM, outdoors, sports, humor and thinking. #6547 (02/07/01)



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Single

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in San Francisco, Pier 2 on the Embarcadero, next to the Ferry Bldg. This beautiful waterfront location provides the ideal ambience for you to meet new friends, place a FREE 40-word Bay Guardian Connections ad, and unwind from a hard day at work. Ideal location for anyone working in the downtown area or visiting by Ferry, BART or MUNI. Free valet parking (on a space-available basis) for those traveling by auto.

Adults of all ages welcomed. Business attire recommended. Sponsored by the San Francisco Bay Guardian Connections and the Society of Single Professionals, a division of www.AmericanSingles.com. For more information, call the Party Hotline, toll-free, at 1-888-700-6789.



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RESPOND! Call 1-900-328-0133

You must be age 18+. Calls cost *1.99/min. billed to your phone OR

USE YOUR CREDIT CARD 1-877-337-3292.



SILICON VALLEY GUY

S'9", brown/brown, hairy chest, 180-200lbs, would like to meet very hairy other guys for fun, romance and finend-ship, No fats over 250lbs or convicts. Drop me a line at PO BOX 2234 Los Gatos, CA 95031 or leave voicebox message.

☎6333 (1/16/01)

ATTENTION **ALL BLACK**

same, Looking for Black men who are hot, horny, hung who would like to have their cocks sucked on a regular basis

Attractive, submissive slave boy 18-40 sought by an older, dominant, good-looking, 77 GWM. Will teach if necessary. Friendships valued and ongoing preferred.

□6437 (1/16/01)

Key To

Abbreviations

The Bay Guardian accepts the following abbreviations in

G......Gav

ISOIn Search Of

J.....JewishLatino/Latina LTR.....Long-Term Relationship

M......Male

NA......Native America

N/DNon-Drinker

N/DR.....No-Drugs

N/S.....Non-Smoker

P.....Professional

WWhite WWWidowed

Meet people

from all over

the Bay Area

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A new, whola-person approach to online dating

at one address...

☎6357 (1/16/01)

connections ads:

FREE MEMBERSHIP

For a Limited time only!

LONELY HEARTS CLUB BANDS

White, tall, brunette, muscular oral, gay, bottom types, clean shaven, no drugs, pot, coffee, cocktails only, HIV-, sweet, kin and intelligent arts loving but not wimpy, for blonde, long haired actor model rock star type to do sex, art and sexy art!

Regular gay male, 34 year old n/s, 5'8', down-to-earth. Engoy moves, restaurants, etc. I'm seeking new firendship with gay White male around same age maybe. Relationship down the line, nonsmoking only please. **☎**6S26 (02/07/01)

BI CURIOUS TOP

PWM, handsome, friendly, at letic, fit, 49, S'8", 16S, swim mers build seeks bi or bi cur-ous bottom. Oiscrete, healthy fit. 8ubble butt a plus. **☎**6S43 (02/07/01)

Hot Asian, 36, \$'6*, 12\$# would like to enjoy indoor recreation with healthy, good-looking White male 30-\$0. **☎**6238 (12/2S/00)



CUM FACIAL

S172 (12/06/00)

□6361 (1/16/01)

©6432 (1/16/01)

₽6339 (1/16/01)

Straight but curious or straight-acting WM under 3S sought by hairy, witty WM French/Greek, 3Os for back rub/explorations. Safe/discreet.

HAVE YOU BEEN Hugged today? Herpes SWPM, 42, Good values nonetheless. Kind, funny, intelligent, quiet (at first), normal. ISO SPF, 35-4S, in shape, SF resident.

□6144 (12/2S/00)

GERMAN

German speaking AM (environ-mental professional). Open minded, well informed and trav-eled ISO likewise woman for conversation and friendship.

ENRICHING PARTNERSHIP

ENRICHING PARTNERSHIP kindhearted mid-SOs divorced professional, driven to grow intellectually, psychologically and spiritually seeks compatible woman of any race and age to cherish and love. I am a great

☎6352 (1/16/01)

MATURE WOMAN

35-SO all shapes, sizes wante by attractive, high energy WM, 2S for erotic pleasures. No re-lationship, let's have fun!

KINKY NECK AND BACK

☎6421 (1/16/01)

HONEST AND FUN

180, engineer, former model, ISO SF between 33.42, N/S, slm, loving, compassionate, patient, considerate, easygoing for LTR.

□6S63 (02/07/01)

#6563 (02/07/01)

OWM, 62, S'6*, writer, skeptic, optimist, pragmatist seeks at tractive, intelligent, independent, perceptive, imaginative woman who likes life, self, people, movies, theater, reading, walking, travel; appreciates irony, Not into Gurus, mystics or corporate culture either.

#6346 (1/16/01) **□**634S (1/16/01)

Carpenter, artist, financially se-cure but non-materialistic SWM 40, 6', 17's lbs., blonde/blue, ruggedly handsome, energetic, very fit, loves film, strange per-formance, and wilderness, seeks SF 30-40, playful, intelli-gent, clear communication with gent, clear communicator with adventurous mind, to move be-yond dating.

East Bay 8lack man, 49 seeks nice Asian woman for friend, companion and submissive,

#6S4S (02/07/01)

I've been told I am a very very good lover by not too many women. Tall SWM will satisfy your needs from mild to kinky. **□**6SS0 (02/07/01)

ARE YOU 50-55?

I'm a writer, SWM, exuberant, tenderhearted, swimmer, hand-some, tall, comic, wonderful fa-ther, charming, devilish, pas-sionate, empathetic, loving, Looking for you, dear woman. **☎**6S11 (02/07/01)

Foot pleasure. Ooes the thought of having your feet

56447 (1/16/01)

European man seeking an Indian woman for sincere relationship. This European man wants a companion for long term relationship.

□6S15 (02/07/01)

European gentleman, passionate, 44, attractive, cultured. professional, healthy, very open-minded, good listener, loves animals, children, music, fun ISO intelligent, progressive, attractive female any race and

□6S12 (02/07/01)

COMMUNICATIVE SPBM

6517 (02/07/01)

HEART CONNECTION PLAY CONNECTION

Sweet, compassionate, slightly kinky SWM with an open mind and an open heart seeks smart, sweet, loving and playful woman for loving, sharing, playful connections. A youthful spirit, healthy mind, fit body complete the mix. **☎**6397 (1/16/01)

PASSPORT

REQUIRED

Extraordinary successful

SWPM investor, young very a

tractive, tall, very romantic an
fit seeks beautiful, stender, al
fectionate SWF/SAF for travel
here and abroad.

SEEKING JAPANESE WOMAN sterning larantse woman attractive, affectionate, intelli-gent, 30-42 who enjoys being spanked, for romantic relation-ship, I'm 47, Jewish, Let's take time to have some fun. **□**6419 (1/16/01)

56309 (1/16/01)

A CHANCE MEETING

provides endless possibilities WW/WM, SOs, 6:1". ISO emo tionally available, affectionate SWF late forties-mid SOs for dating, friendship, LTR. Let's meet for coffee or lunch. ▼S022 (11/29/00)

Oelightful, affectionate, inner-child, and his very special grown up WPM; seeking adven-turous, sensuous, bright, fem-menine, cuddly, compassionate WPF; early 50s, Music, theater, nature explorations, LTR.

☎6334 (1/16/01)

GOOD MAN

S4, good values, good works, good humor, good disposition good looks seeks good womar same goods and good womar ly voluptuous form, for good. **☎**6392 (1/16/01)

SBM SEEKS SWF

Me, 34, tall, athletic, chivalrou and outgoing. You, indepen-dent, available and like coffee

☎6S16 (02/07/01)

PWM, handsome, tall, dependable, generous seeks voluptuous Black female to admire and respect. Our goal: daytime fun/romance. You: kind, dependable, passionate, 30-45, n/s.

#6422 (1/16/01)

DRAMATICALLY OVER THIRTY

decisively over forty, definitively over lifty, four/fifths of a decade over sixty; somewhat dented but neither deranged nor diminutive, not always dull, dismal dancer, indifferent diner, deficient diniker/drugger; semi-retired academic desires delectable darling. Please write P.O. Box 99260, Emeryville, CA 94662-9260.

✓=64S1 (1/16/01)

ASIAN LADY!

SWPM, 4S, nonsmoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive, openminded, SAF for shaning out door activities, travel, dining, concerts, lilm, friendship, romance and possible future together.

T6308 (1/16/01)

Mainland Chinese woman sought by European man, Look-ing for a Chinese beauty for fun, travel, and LTR, Financially

DANCING AND ROMANCING

tall, dark and handsome SBM 3S, 6', 190 lbs., caring, shar-ing, honest, one woman man seeking single female 23-40. **▼**6350 (1/16/01)

SOMEWHAT OF A "NEWBIE"

3.1, 5.9°, 19 lbs., American born Korean- lvy League bachelors and masters degrees, runner, basketball/volleyball player, former Juilliard- trained pranist, Interests: movies, music, dining out, theater. You: honest, communicative, intelligent.

16407 (1/16/01)

TRUTH IN ADVERTISING:

Man, S4, with unusually large capacity for thoughtfulness, kindness, passion seeks woman with same capacities and unusually busty womanly form, P.O. Box 2B2876, S F, 94128.

☎6390 (1/16/01)

Seeking a woman who must be willing to lie about how we met. Attentive, fun, sincere, passion attentive, 5PM, 28 seeks SWF, 24-40.

▼644S (1/16/01)

HANDSOME

36, SWM, highly educated, kind, thoughtful, wifty, athletic, 6'1", 180, ISO vivacious, charming, gentle, pretty SWF or SAF, 28-34 for dating and LTR.

STRONG, HANDSOME

STRUNG, HANDSUME BLACK MALE seeking open-minded, free spir-ited female who enjoys the dif-ference, no games and head trips just the pleasure program. Looking for a lady who wants to take it to a higher level. **□**6369 (1/16/01)

Filipina/Asian lady desired SAM, 49, attractive, friendly, honest, sincere, affectionate seeks likewise Filipina or other Asian for whatever may materialize-friendship/relationship. **□**6372 (1/16/01)

SEEKING ASIAN FEMALE

SERING ASIAN FEMALE companion. SWM, in San Francisco, lawyer/pilot, 40+, S'8", blue eyes, fit. Seeking slender Asian female 19-29, sincere, honest. N/Or, N/S, no children. **□**6326 (1/16/01)

START FAMILY?

Tall loving SWM Professional, 48, homeowner, hike, walk, mo-torcycle, hobby musician seeks ©65S2 (02/07/01)

KIND AND COMICAL

Strong, sensitive, tall, good-looking, 28, SWM looking for pretty, goodhearted girl next door. White to: 190 El Cerrito, Plaza P.O., Box 21S El Cerrito, CA 94530. Photo?

SERIOUS SOUL WORK

□S333 (12/28/00)

GO LIVE

For intelligent women who are aroused by my 33 years of camper busin' cannabis and mi crobrew sippin', culture soakin,

■633B (1/16/01)

ATTRACTIVE, ACTIVE

Well traveled professional Wh with looks and substance seeks a fit SAF nonsmoking partner for a meaningful futur Please call now. \$\mathbf{7}\$ 6328 (1/16/01)

SJM 48S'8", 145, fit and athletic ISO nice woman for dinner, movies and maybe more? **□**6S19 (02/07/01)

NICEST GUY IN S F

Cosmopolitan, 6', slim, hand-some, 30s, looking for nicest girl in S F, A/H/WP, S'4*+, pret-ty, slender, bright. Photo, phone, please.

□6417 (1/16/01)

Maybe White men can't jump, but this one knows how to eat pusy. Cum ride my face to a multi-climax satisfaction and

9 INCHES AND HANDSOME

9 INCHES AND HANDSOME Handsome, intelligent, secure SWPM, 32. Seeks sexy, play-mate to explore friends with benefits relationship. No games, just great sex. ©6S24 (02/07/01)

ARTISTIC TYPE

₱\$901 (12/12)

EXCEPTIONAL

WEIRD, UGLY, SHY- BUT

86404 (1/16/01)

Earthy, urban, globetrotter, 29, genuinely seeking romance with aware, active, vegetarian woman. **2**6438 (1/16/01)

DO YOU SQUIRT?

attractive, lean, personable, disease-free, nice strong

□61S3 (12/2S/00)

WM enjoys getting on my knees and watching 8F sip cham-pagne, eat chocolate truffles, watch porno movies while my tongue brings you to a climax. ☎6362 (1/16/01)

SHY YET HORNY? VIRGIN/SEMI-

SHY YET NORMY? WIGHV-SEMI-Virgin? Learn/practice great sex, great orgasms, Explore your secret sexual desires/fan-tasies. WM well-endowed, very gentle petite ok. Patient full sexual potential. If you have a virgin griffriend/sister that's fine too. Write to: PO 80x 423802 San Francisco, CA 94142.

▼S760 (11/21/00)

HANDSOME PRINCE
49, restless archer, quick of
wit, strong of hands, good of
heart, schooled in the sciences
WLTM fiery maiden for love and

romance. 6549 (02/07/01)

ORAL DELIGHTS

Dark haired woman any race (23-40) sought by European Professional Gentleman 43, 6'3", 210, blue, brown/blond for mutual oral satisfaction. Call me and tell me what you

□6323 (1/16/01)

CAPRICORNS & LEOS

CAPRICORNS & LEOS
Commitment, friendship and trust, are these really that difficult? Well-educated, intelligent, fun guy DWM, 52, S'7*, trim, financially stable, multiple interests and active lifestyle seeks lady with Single Process.

□6373 (1/16/01)

FOXY LADY tall, SPF, 30-45, warm, sens tive, intelligent, cosmopolita adventurous SBPM, 40+ for **☎**6S39 (02/07/01)

EBONY AND IVORY

SWM, 43, decent, honest, open, passionate, professional, creative ISO special S8F 27-43, eclectic, romantic, kind, forthright, attractive, fit for adventure and romance.

#6420 (1/16/01)

DO WHAT YOU WANT
Trim, traveled, educated, nicelooking massagist, realize your
fantasies,/fetishes, safely, caringly, Cross, lighter
80/SM/switch, strap-on, anal,

□6311 (1/16/01) ### 150 long, dark hair! In-shape, passionate European lover, tender, strong, sensual seeks intelligent, warmhearted, communicative, stender female, 22-35. Share nights out, nights in, escapades, getaways, Hawaii vacation.

26346 (1/16/01) Well-educated, slim, sensitive SWJPM seeks smart, slim woman, 40s, who enjoys sensual spankings as well as good music, books and restaurants. \$\mathbf{7}6382 (1/16/01)\$

ARTSY FARTSY SWM, 38, S'9*, 150, fit. Arts, outdoors, hugs, talk, laughter, work, play. Seeks best friend for life.

©6316 (1/16/01)

UNSHAVED?

Tall, attractive, SWM, SO, with athletic build, financially secure, seeks harry, unshaved, dark haired, independent thinking female, for long term relationship. Age, race, unimportant.

MEOW?

MEOW?
Tomcat, 26 seeks pussycat 2131. I'm cute, fit, fun, great ass, pretty eyes. I value personality over looks. Let's get frisky.
Meow?

□6123 (12/25/00) EXHILARATING WIT

Tall, muscular Italian-American. 3S. pleasant features, well endowed dude seeks pretty, shapely, busty woman who likes to laugh. Oetails later.

WPM, 43 seeking happiness with single, monogamous female, height/weight proportion ate, positive attitude, for LTR that may lead to marnage.

TESSE (02/07/01)

TANTHIC SEY

HANTRIC SEX
Hot, hung, and horny Irish bear,
looking for cute, sexy picnic
basket to snack in, Your park or
mine. Be between the ages of
24-45, n/s, n/d, HIV. F, race
unimportant! leave phone number to connect in a public
place.

□640S (1/16/01)

WANNA PLAY?

Your age is not important, your willingness is. We're gbod look irig, nonsmoking. White, tall, slender, I'm blonde and lots of fun, 40.

INTERNATIONAL GUY

LET'S FOLLOW THE SUN Upscale othy architect has plenty of time and new 8MW motor-cycle. Seeks wide open space type F 21-40. Bright, upbeat, easygoing, spontaneuties, ready to get away!

■6347 (1/16/01)
WM, Italian, 47, hopeless romantic, seeks buxom, slightly plump WF, under 4S, no kids for lowing LTR, to share laughs. European travel, a mutual interest in music (sax player, song-writer), art/photography, I have a wonderful SF home, self employed, lots of free time and looking for a friend and lover.
■6318 (1/16/01)
■MAGINATION AND DOMINATION

IMAGINATION AND DOMINATION

IMAGINATION AND DOMINATION
Stand or kneel as I command.
Accept pleasure or pain, adortion or humilipation. Joy, releas expiation in submission. Your only duty is to obey, woman.
Nice not to have to decide, isn't it girl?

26387 (1/16/01)

ROYALTY ONLY

If you believe that breeding makes a difference, our family castle is in Switzerland. DM, 6'2°, 200lbs., 44, Gemini, 0+blood seeking monogamous LTR.

with fur on head seeks female for play and mutual hibernation Me: 160, 6+, professional, late 30s. B smart and fine.

#6SS7 (02/07/01)

GREAT CATCH SWM, 6-11, 185, well-built, muscular bod, 38, looks younger, very sex, romantc, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, sim lar female for sharing the driversity that life has to of fer from a brief romance to soulmance to 30 minutes of 14 (12/25/00)

LONG HAIRED WOMAN SOUGHT LONG HAIRED WOMAN SOUGHT Attractive, sweet yet strong, giving man, in shape, seeking LTR with sensual woman, 22-35 years old, preferably A/H, pettie(sh), Interests include music, dancing, nature, cultural events, film, mentoring, getaways, hot vacations, I'm looking for a real, loving, trusting, connected relationship,

MAN BLESSED

with blithe spirit, true soul, warm heart, strong stomach, funny bone, fit shape, S4, imag ines woman with same blessings and blessedly buxom form. \$\mathbf{\pi}\$6391 (1/16/01)

INDIAN WOMAN

☎6S38 (02/07/01)

Hungarian man 46, 611, 190, intelligent, decent, honest, sen sitive, with poor English seeks gentle, palent woman for friendship, outdoor activities and hopefully much more. Please write me. ∠±6341 (1/16/01)

ART APPRECIATING

NICE GUY
Friendly, nice looking, tall, trim, sometimes clueless. Hiking, movies, SF MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. **2**6411 (1/16/01) Freethinker, single, 49, would share life and laughter with a

☎6S46 (02/07/01)

Wealthy, intelligent, handsome White kinght, OWM, 48, S'11*, 185 lbs., seeks to rescue damsel in distress 25-4S, S'5*5'11*, proportional weight, for mutually beneficial LTR. **□**643S (1/16/01)

116 www.sfbg.com • November 22, 2000 • San Francisco Bay Guardian

15 Pearz.

FUN, CLEAN-CUT

attractive W/M, electric worker, student, 37, ISO fun, nice-looking female 20+. Trips around S F. Exploritorium, plays, cafes, meet for lunch.

#6527 (02/07/01)

The truth is out there. SHM, 35, progressive and old fash-ioned vintage guy ISO same in girl SWF/SHF.

☎6239 (12/25/00)

Romantic, professional, n/s, WM, 5B, 155 lbs., Type 0, seeks happy career woman 52-63. Type A, who wants to walk on the sunny side and build a **2**6384 (1/16/01)

HEY BEAUTIFUL!

I am a single, young Black male ISO a PWF with pretty feet, hopefully for LTR. I am house broken and into pleasing. **#**6523 (02/07/01)

Oo you like to laugh? Do you smoke cannabis? Do you enjoy music, art? Can you play Oevil's advocate? If so, we should get together.

ASIAN/INDIAN WOMAN

☎6380 (1/16/01)

☎640B (1/16/01)

□6327 (1/16/01)

Michigan visitor, good looking WM business professional, mid-40s, tall, n/s, resident of Michigan, travels to 8.Area on business seeks attractive WF for uncomplicated discreet funding and remance. **3**6431 (1/16/01)

ROMANCE AND TRAVEL

#6336 (1/16/01)

NEW TO AREA

SWM, 24, 6', brown hair, 170 lbs., ISO cool, fun, girl, 20-26, fit, to explore this great city. I enjoy reading, traveling, live music, having a good time. #6381 (1/16/01)

ASCENSION

☎5169 (12/06/00)

RELOCATING

BM seeks female 30-40 for friendship and conversation, dinner, movies. I enjoy jazz, gospet music. Race open, N/S, must have a job.

☎6322 (1/16/01)

EXTRAORDINARILY INTERESTING TRACKBINANTY INTERESTING
You are out of the mainstream
and off the wall, afraid more of
boredom than experience, able
to leap tall hyperbole with fits
of imagination and joy. Let's endorphinate like we did last summer. Tall, attractive smart ass

#6394 (1/16/01)

SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration. Me? Single, striking, happy, healthy, tall, eclectic, empathetic, professional, passionate entiusiast of arts, and a fool for love.

#6398 (1/16/01)



MWM musician, sexy and MWF beauty ISO SWF cutie with same interests: Kerouac, 50s, **☎**63B6 (1/16/01)

OPENING SOON

Why should it be difficult for a voluptuous, hot, ethical (wink, wink) slut to have fun. Well, don't ask me because I find it easy. Possible opening for seventh inning pinch hitter. **2**6401 (1/16/01)

BM seeks married female. Mutual pleasuring, I', 6', 235, nice looking, 37. You, over thirty, sexually uninhibited, physical, nothing serious, just occasional hot sex.

26415 (1/16/01)

MFM THREESOME

☎6544 (02/07/01)

BI FEMALE KINDRED SPIRIT

desired by artistic WF/WM soulmates to complete our triangle. Us: honest, brave, open minded, romantic, sexy, intelligent, strong integrity and self esteem. You: same.

HOT, BI LATINO

Just out of the box. Selective, squeaky clean, ready to play with exquisite male/female couple. Mid 30s-40s. Great energy, wonderfully oral, raunchy and fun. You're in for a treat. **☎**6509 (02/07/01)

Well hung, handsome, clean SWM, brn/blu, 5'9", 160 lbs., 30s, wants to penetrate deep into your woman while you watch. Lesbians okay.

10532 (02/07/01)

MENAGE A TROIS

European professional, 43, slender, over 6 foot tall, with blue eyes and brown/blonde hair would like to meet a slender couple of any race for mutual pleasures and frendship. **☎**6324 (1/16/01)

BI MALE

seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, profes-sional black male. Call, talk over cocktails.

☎6561 (02/07/0<u>1</u>)

GANG BANG

GANG BANG volunteers needed! Horny cou-ple seeks in-shape WM under 39, bi or bicurious. 8oyfriend screens. Safe! Oiscrete! First timers encouraged. #6430 (1/16/01)

HEDONISTIC HIDEAWAY
Handsome, fit, man of color
and flavor seeking sexy couples, ladies, (select men) for intimate fun. Beautiful, secluded,
cozy, coastal retreat. #6528 (02/07/01)

WYEN LATINO
8ien paresido, muy limpio, 38
anos, casado busca pareja
para trio. No fumo. No drugas.
Mucha discrecion. Write to P.O.
Box 461 Valley Ford, CA 94972

WOMEN LOVE ME

Oo you want to be loved back?

Mr. Rogers used to say "sharing is good." I will share my
passion for life, sensitivity to
your needs and openness to explore... I can penetrate your soul
or... Where are the Marin County Explorers? **☎**6396 (1/16/01)

FUN, SEXY
PW couple, 40 plus seeks couple with mutual chemistry to share/enjoy intimate sexual energy together. We're sane, happy, healthy and fun. **2**6416 (1/16/01)

THREESOME

Seeking SF or couple for sex, fun, dining. We are healthy, just hit 40, and she is bi-curious. You are healthy, sweet and will-

☎6335 (1/16/01)

Mature, professional, secure couple with an appetite for a full-figured woman. We live for pleasure, how about you?

\$\pi\$ 5399 (12/25/00)

8)-399 (12/25/00)

8)-WMM and playful wife seeks male friend, fun play friend erot ic, fun play. We're 40s, healthy, attractive, secure. You're 20s-30s, healthy, playful, dark hair. **☎**6514 (02/07/01)

ATTRACTIVE COUPLE

SEEKS BIF Adventurous couple wants to explore erotic fantasies with a fun, slender, Bif 18-30. She's slim, sweet, busty, petite 20s. BF. He's tall, handsome, pro-fessional 30s, WM. Must be

D/D free. Race unimportant Let's meet. **☎**6337 (1/16/01)

DIFFERENT STROKES

ISO quality spankable couple, long-term acquaintance, 30+, any race, attractive, fit, cordial, intelligent, et cetera. BM, 43, 5'11", 200, mature, intelligent. #6555 (02/07/01)

PHOTOS FOR YOUR ALBUM

36402 (1/16/01)

JUMP START

☎6303 (1/16/01)

ASIAN OR HISPANIC

couple, slender, attractive, under 45 sought by handsome European gentleman for fined-ship and erotic evenings together, I am 43, tall and slender with eyes and blonde/brownish hair.

26325 (1/16/01)

SEXY WF VIXON

Ex-dancer with extensive lin-gerie and hot hunk seeks fe-male who wants to be spoiled with private shows and wild weekends for three. **☎**6332 (1/16/01)

ISO PUSSY

☎6377 (1/16/01)



GOOD-LOOKING, ATHLETIC.

masculine MWM, 35, WLTM feminine TS or TV under 40 for discreet, caring and sensual en counters, your place. Passable and East Bay a +.

☎6342 (1/16/01)

RED HOT AND BOTHERED

Red hot, red headed cross dressing TV temptress seeks a worthy man to worship. Fetish wear, lingerie, high heels, the only thing missing is you. Hot, horny, handsome men can quench my fiery desires! **2**6403 (1/16/01)

MUTUAL SPANKING....

Hard, bare-handed, vigorous discipline. Male, 50s wants **☎**6378 (1/16/01)

PAIN, THE CHAIN

to pleasures, treasures, with whips, nips to feel and seal. A female leather love slave to \$6560 (02/07/01)

BENEVOLENT BOTTOM

Submissive/switch SWF, seeking experienced dominant SWM, 35-55 preferred, for role playing with sex.

DOMINANT **WOMAN?**

ful. 50s, non smoking but oral

26305 (1/16/01)

BE MY EXCLUSIVE

BD/SM

BUSTY, BLONDE

Submissive seeks generous male, female or couple dominant(s). Sub is well trained and has few restrictions.

PLEA TO SERVE

This boy asks the Mistress to allow boy to serve as Your slave, trained to serve as houseboy, cook, masseur, sex toy and paintoy.

AND FEMALE

☎6522 (02/07/01)

☎6375 (1/16/01)

☎6307 (1/16/01)

slave girl, in and out of bed. I am an SWM, 46. You are a SAF/SWF, pretty, slim, young,

26556 (02/07/01)

IMAGINATION AND DOMINATION

Stand or kneel as I command. Accept pleasure or pain, adora tion or humiliation. Joy, release expiation in submission. Your only duty is to obey, woman. Nice not to have to decide, isn't

☎6388 (1/16/01)



cunnilingus. No strings at-tached. Satisfaction guaran-

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alt.sex.column

by andrea nemerson

Hot stuff

I'm 17, and my girlfriend is 16. I've been wondering about the inherent awkwardness of requesting oral sex (or requesting to give it, either way). I have the feeling that "suck me, gorgeous" isn't the best way to breach the topic, but less crude but equally direct ways (e.g., "Can I try eating you out?") seem just as uncouth. Is there a polite way to ask for oral sex? Or is the best way to ask not to ask at all?

Mr. Manners

Dear Mr.:

The best solution is not to stop asking, but to stop worrying so much about being polite. While I hardly advocate leaving all etiquette behind when one abandons the dining room for the bedroom, the rules are different. "Please pass the salt" sounds much, much nicer than "I want the salt" or "Gimme salt." "Please sit on my face" just sounds stuffy. Your own suggestion ("Can I try eating you out?") is perfect — nice without being nerdy, and a lot hotter than, "Shall I attempt to have oral sex with you?" or "May I offer you some cunnilingus?"

The best way to avoid hurt feelings and misunderstandings in bed is to discuss the tricky stuff out of bed. Once you know her feelings about oral sex in general, and once she agrees to explore it, it won't require nearly as much discussion, and even less as time goes on. If she's already said, "Yes, I'd like you to go down on me," she won't be all that surprised when you initiate it later.

I love the sensation of having my balls licked and sucked. Even though my wife performs oral sex on me, she refuses to "suck on hair." How can I safely and effectively remove the hair from my scrotum and anus?

Harry

Dear Harry:

Your wife is not alone. Barbie 'n' Ken pudenda just seem to get more and more popular. Although some people are forever trying to explain the phenomenon in terms of repressed pedophilia and who knows what else, they're all wet. Real people's reasons for going smooth tend to be fairly straightforward. "I like how it feels" and "I like how it looks" are, for obvious reasons, the perennial winners. Oral sex without a mouthful of pubes runs a close third.

There are seemingly endless products out there, but despite all the waxes, sugars, pluckers, and creams, by far the most popular method is good-old shaving. This is true, I've read, even among porn performers, who must spend more than the usual amount of time considering such choices, and who can ill afford to

Most such experts recommend starting with a close trim, then using a brandnew "lady's" razor and copious amounts of shaving cream, particularly the kind formulated for sensitive skin. Follow up with baby oil or aloe vera. I don't need to tell you that aftershave lotion, while presumably bracing, is probably not a good

With these tools and a willing wife — good luck reaching your butt crack on your own — you should be smooth in no time, and ready for whatever delights your former furriness denied you. Be aware, however, that today's silky skin is tomorrow's icky stubble. Once you start shaving, you are pretty much doomed to repeat it.

I just read your column about ball torture. Can you please e-mail me the Web site that involves women kicking men in the balls? I need it ASAP so my girlfriend can watch it done to someone else instead of trying it on mel

Love.

Dear Nerve:

I am totally over ball-kicking, and was about to delete you, when I realized that you were actually requesting information on not getting kicked in the balls.

Your girlfriend could log on to Diana the Valkyrie's message board (www.thevalkyrie.com), which features the very to-the-point "Gallery of Women Kicking Men in the Genitals, Parts I and 2." If that doesn't suit, she could spend some money on Velvet Kick videos (raq1.tlcnet.com/users/vkmembers/video/morevids .htm), which range from the Israeli Pleasure Loves Pain to Russian Ice Princess and The Japanese Lesson. If you need help talking her out of doing anything else horrible to you, just let me know.

Love.

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; asknie@sirius.com; or www.sfbg.com/asc.

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HALLOWEEN ROSE

6551 (02/07/01)

ANNA, OUEER ANNA

You're just back from Seattle. Lexington Halloween party we kissed on the floor. I was strangely shy afterwards Please call, pansy girl. #6371 (1/16/01)

TOKYO EYES

to smile. Please call. **1**6507 (02/07/01)

SIRFRANCIS DRAKE

Ooorman. 10/23/00 Monday nightshift. Hope you are as nice as you look. Give me a call if you are interested. **2**6310 (1/16/01)

ASIAN LADY

LAVENDER LEATHER JACKET

Thursday, 11/9, 2nd and Howard. You: Lavender Jacket, Jeans, boots- you liked my , pants. Me: completely stunned. How about a do over? **©**6504 (02/07/01)

Amanda with curls in your hair, college in Rhode Island, living near Baker Beach (?). We talked on the lawn at the Sunday show of the Bindge School Benefit Concert—but you left before the end of the show! Let's get together for taboul and hummus (and other tasty Lebanese food!), maybe kayak Lebanese food!), maybe kaya ing in the bay... Riyad in Palo Alto.

☎6370 (1/16/01)

TINA, I THINK

You answered my personal ad on November 6th, my name is Karina, I accidentally lost your phone number. You are in real estate, 31, blue eyed and I would like to talk to you again Next time I'll be more careful. **☎**6505 (02/07/01)

ALICIA IN ALAMEDA

26359 (1/16/01)

26534 (02/07/01)

YOU'RE A LAWYER

Graduate of Cornell Law. Met a Costco. SF. 10/21/00. Talked about laptops, bar exams, Equador. I left too soon. Call!

26331 (1/16/01)

6426 (1/16/01)

We met at dawn when the stars had thawed. You: brown eyes, space suit, mole on right cheek. Were you real or was I dreaming? **©**6306 (1/16/01)

FOLSOM STREET FAIR

You video taped Visantos and Squeaky Clean Blonde, Tranny **☎**6135 (12/25/00)

DECOMPRESSION 2 K

Had hemp horns, red top, I had long, black coat, la Cumbre shirt, leans, no wife, no girl friend, give me a call. **□**6349 (1/16/01)

ANA SUBWAY

onion breath. Halloween Cas-tro. Me shy puppy. Should have asked you out to learn more and see your beautiful smiling face once more.

□6423 (1/16/01)

MOLLY ACADEMY OF ART number, nobody answers! Let's have a drink

©6441 (1/16/01)

SWEET JESUS!

These long blue lashes need salvation!...or gelato. You de cide. I had an epiphany in the kitchen. Castro @ Halloween. **☎6439 (1/16/01)**

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For Career Education and Employment see

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| SECTION | PAGE |
|----------------------|------|
| Self | 119 |
| Travel | 119 |
| Business Services | 120 |
| Community Forum | 120 |
| Rentals | 121 |
| Real Estate for Sale | 122 |
| Indoors/Outdoors | 123 |
| Marketplace | 123 |
| Transport | 123 |
| Rhythm | 123 |
| CareerSource | 125 |

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Legal Notices

FICTITIOUS BUSINESS NAME FILE NO. 244473

The following PERSON is doing business as Dennis Foley Consultants. Building 125, Hunters Point Shipyard, San Francisco, CA 94124. Registrant compansed business under the CA 94124. Registrant commenced business under the above fictitious business name on the date October 26, 2000. This business is conducted by an individual. Signed DENNIS FOLEY. This statement was filed with the County Clerk of the City and County of San Francisco by Nancy Alfaro on October 26, 2000. November 8, 15, 22 & 29, L#350602.

FICTITIOUS BUSINESS NAME FILE NO. 244602

The following PERSONS are doing business as J&J Da Silva Limousine Services, 1770A Lombard Street, #21, San Francisco, CA 94123. Registrant cisco, CA 94123. Registrant commenced business under the above fictitious business name on the date September 20, 2000. This business is conducted by a husband and wife. Signed Joao Luiz Da Silva. This statement was filed with the County Clerk of the City and County of San Francisco by Jennifer Lynn Yenegas on November 2, 2000. November 8, 15, 22 & 29, L#3S0603.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244131
The following person is doing business as NABI CONSTRUCTION. 501 Cesar Chavez, Suite 209, San Francisco, CA 94124; REZA NABIPOUR, 2075 Trestleglen Rd., Walnut Creek, CA 94598. Registrant commenced business under the above ficulous business name on the date October 10, 2000. This business is conducted by an individual. Signed REZA NABIPOUR. This statement was filed with the County Clerk of the City and County of San Francisco, CA by KEITH WONG, on OCTOBER, 12, 2000. FILE NO. 244131

NOVEMBER, 1, B, 1S, 22 2000. L# 3S0304 FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244439

FILE NO. 244439
The following person is doing business as MJP WEB DESIGN & CONSULTING. 2028 Hyde Street. San Francisco, CA 94109: MICHAEL J. PATTERSON. 2028 Hyde Street, San Francisco, CA 94109. Registrant commenced business under the above fictious business name on the date October 25, 2000. This business is conducted by an individual. Signed MICHAEL J. PATTERSON. This statement was filed with the County Clerk of the City and County of San Francisco, CA by MZ Waller, on Dctober 25, 2000.

November 1, 8, 15, 22, 2000.

November 1, 8, 15, 22, 2000. L# 3S0S03

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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244728
The following person is doit business as: GALLARDOS'S MEXICAN RESTAURANT #2, GALLARDO CAMPOS. 937 Alabama Street, San Francisco, CA 94110 and MARIA ELENA GALLARDO, 937 Alabama Street, San Francisco, CA 94110 end include Sunder the above flectitious business name on the date 10/14/95. This business is conducted by individuals, Signed JUAN M GALLARDD. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on November 7, 2000. November 15, 22, 29, Occember 6, 2000. L# 350705

350705

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 244431. The following FILE NO. 244431. The following person is doing business as AZTEC SECURITY SERVICES. 860. Innes Avenue. San Francisco, CA 94124: LANEITA J. WARD. & TERRELL R. WARD. 860 linnes Avenue. San Francisco. CA 94124. This business is conducted by an individual. Signed LANEITA J. WARD. This statement was filted with the County Clerk of the City and County of San Francisco. CA by GERARDO RDMD. on October 25, 2000.

November 22, 29, Occember 6, 13, 2000. L# ASSIGNEO #

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GONZALO LEON has filed an application proposing that his name be changed to VICTOR GONZALO LEON-MOLINA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Oepartment 218 on the 18th day of Oecember, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is their ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, innited in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 31st day of October, 2000, Alfred G. Chantelli, Judge of said Supenior OROER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316S58 ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316558 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN ANO FOR THE COUNTY OF SAN FRANCISCO, in the Matter of the Application of OAVIS JUNG PARK Change Of Name. The application of OAVIS JUNG PARK for change of name, having been filed in Court, and it appearing from said application that his parents KAP SOO PARK and YOUNG SOON PARK have filed an application proposing that His name be changed to OAVIO JUNG PARK, Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Oeparatment 21B on the 8th day of January, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered lihat a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general crusilation, grader Guardian a newspaper of gener al circulation, printed in said county, at least once each wee for four successive weeks prior for four successive weeks prior to the day of said hearing. Oated this 9th day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court. November 22, 29, Oecember 6,13, 2000. L# 350802

SUMMONS (CITATION JUDI-CIAL) CASE NUMBER FL038819 NOTICE TO OFFENOANT: CHANCE RAY LARUE,

YOU ARE BEING SUEO BY PLAIN-TIFF: SHEYOA MEHAN LARUE. You have 30 CALENOAR OAYS after this summons and petitor

protect you.

If you do not file your response on time, the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form, If you want legal advice, contact a lawyer immediately.

NOTICE The restraining orders

lawyer immediately.

NOTICE The restraining orders on the back are effective against both husband and wife until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them.

The name and address of the

seen a copy of them.
The name and address of the court us: SUPERIOR COURT OF CALIFORNIA, 400 McAllister Street, San Francisco, CA 94102, Shelly S. Feinberg SB# 2034S, LAW OFFICES OF SHELLEY S. FEINBERG, 870 Market Street Suite 420, San Francisco, CA 94102, 415-421-1893, OATE: Sept. 14th, 2000. Cierk, Shenfe Craig. (Nov. 1, 8, 15, 22, 2000). L-350501

SUMMONS—FAMILY LAW NOTICE TO RESPONDENT: ARNOLO R. CORRALES

You are being sued. PETITION-ER'S NAME IS: LESLIE A. STOUT

CASE NUMBER: 994296 You have 30 CALENDAR OAYS after this summons and petition are served on you to file a Response (form 1282) at the court and serve a copy on the petition er. A letter or phone call will not protect you. If you do not file your Response on time the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee ask the clerk for a fee waiver form.

The name and address of the court is:

Superior Court of California, County of SONOMA, 600 Admin-istration Orive, Room 1081, SANTA ROSA, CA 9S403.

SANTA ROSA, CA 95403. The name, address and tele-phone number of petitioner's at-torney is: Leslie A. Stout, c/o LEGAL EAGLES, P.O. Box S3, EL VERANO, CA 95433 (707) 996-4931

Oate: Oct 1, 1999. Greg Abel, by K. STAGGHOURIGAN, Oeputy. Notice To The Person Served: You are served as an individual. November 15, 22, 29, Occember 6, 2000. L# 350701

SUMMONS—FAMILY LAW

You are being sued. PETITION-ER'S NAME IS: KRISTYL PURCEL

CASE NUMBER: RFL 26449 You have 30 CALENDAR DAYS after this summons and petition are served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time the court may make orders affecting your marriage, your property, and cusmarriage, your property, and cus-tody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee ask the clerk for a fee warver form.

If you want legal advise contact a lawyer immediately.

The name and address of the

Superior Court of California, 8303 Haven Ave., RANCHO CU-CAMONGA, CA 91730.

The name, address and tele-phone number of petitioner's a torney is: Law offices of William S. Tilton, 12199 Heacock Ave Suite 2, MORENO VALLEY, CA 92SS7 (909) 485-9468

Oate: June 7, 2000, Oeputy. Notice To The Person Served



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\$1200 Marina - share 2 bedorom, 1.5 bath flat with 1 female, non-smoker. There is a balcony, large drining room and kitchen. The room is 13 x 13. Has a huge deck and 1/2 bath. Phone jack is also in the room. Easy street parking. Close to Jeferson loop bus stop and 30 Express! 10.0° s available. www.METRORENT.COM. (415) 563-7368.

5637368.

\$1250 Mission - share 4 bedroom. 2 bath house with 2
males and 1 female. all nonsmokers. 3 of us are vegetarian,
prefer a non meat cooker. No
television currently on premises,
we're fairly happy with that. All
of us are laid back, prefer someone who is the same. 100's

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\$1500 Presidio - share 3 bedroom, 1.5 bath townhouse with
1 other individual, Totally remodeled townhouse with a spectacular view of the ocean, A huge
back yard and side yard, even
some city views. All new appliances, new carpet, just painted.
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available. www.METRORENT.COM. (41S) 563-7368

\$16S0 Upper Nob Hill - share 3 \$1650 Upper Nob Hill - share 3 bedroom. I bath apartment with 1 female; non-smoker. Two of the rooms are yours. The apartment is renovated and has large living/ dining/ kitchen and pantry, excellent views of the city, and partial view of the bay. There is even a nice mind deck with a great view. Very convenient transportation to down fown. I am looking for someon who is fun, but laid back. Please contact ASAP if you are interest ed. 1000's available, (415) 563-7368 www.METRORENT.COM.

7368 www.METRORENT.COM.
\$600 Mission -2 large sunny rooms in Misson flat. Central location, high ceilings, two living rooms, large kitchen, yard, street parking, near public transportation, Permanent or temporary, Ref#4309. The Original San Francisco Roommate Referral Service, www.RoommateLink.com. (415) 626-0606.

\$600 Near City College - seek-5600 Near City College - seek-ing 1 housemate for medium size room. Gay/ Bi-friendly household of 1 female/ 1 male (ages 40 & S4) and dog. No smoking/ drugs/ alcohol. Spa-cious, quiet house close to pub-lic transportation. Seeking em-ployed. communicative mature person. No more pets. \$1600 moven. Available 12/15. Louisa (41S) S84847S.

S605 PRESIOID (Pershing Orive © Lincoln) to share with 29yo SF and 2 others. H/W Floors-Parking. O/W. W/O (#26074) — We have over 600 rooms! — RENT TECH 863-7308 or www.rentlech.com. Fee/Guaran-Lee

© Lincoln) to share with 29yo SF and 2 others. H/W Floors Parking: 0/W - W/O (#26090) — We have over 600 rooms!— RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee. \$60S PRESIOIO (Pershing Orive

\$64S, Castro. Unfurnished room in 2 bedroom. Terrific location. First + last + \$100 deposit. No pets/ drugs/ smoking. (415) 285-6928.

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\$700 Alamo Square - unfurnished room in Victorian flat. New carpet, remodeled bath and new paint, Ref#4379. www.RoommateLink.com. (415) 626-0606. The Original San Francisco Roommate Referral Service.

\$700 BERNAL HEIGHTS (Banks \$700 BENNAL HEIGHTS (Kanks © Cortland) to share with 39yo GM and 3 others. Yard - H/W Floors - O/W - W/O -F/P (#26081) — We have over 600 rooms! — RENT TECH B63- 7368 or www.renttech.com. Fee/Guarantee.

Fee/Guarantee.
\$700 Richmond - Share 3 bed
room, 1 bath townhouse with 1
room of the state of th

\$750 NOE VALLEY (grand view 8 24th) to share with 31yo SM and 4 others. Yard - H/W Floors Parking: D/W - W/D - F/P (#26086) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

Fee/Guarantee.

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storage, off-street parking, near
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large kitchen, across from Baker
Beach, walk to GG Park, Dog Ok.
Ref#4385. (415) 626-0606.
The Original San Francisco
Roommate Referral Service.

S800 Russian Hill - furnished room in flat. Laundry, near public transportation. Permanent or temporary. Ref#4393. The Onginal San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.

mateLink.com. (*12), \$800 RUSSIAN HILL (Green @ share with 36yo GM. Hyde) to share with 36yo GM. W/O · (#26097) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com.

Fee/Guarantee.

\$825 HAIGHT (Oak @ Ashbury)
to share with 3Syo GM. Oeck
Yard H/W Floors O/W W/OF/P (#26095) — We have over
600 rooms! — RENT TECH &63736B or www.renttech.com.

\$82S TWIN PEAKS (Corbett @ S825 I WIN FEATS (collected Hopkins) to share with 30yo GM. (#26102) — We have over 600 rooms!— RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$850 Cole Valley - room in flat The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (41S) 626-0606.

house. Private room, dog OK. For information (41S) 656-1722.

\$850 Mission - small-medium sized room in flat. Recently reno-vated, bay window, hardwood, new paint and kitchen cabinets. Lots of morning sun in spacious kitchen and livingroom, small yard, Permanent or temporary.

Service. www.RoommateLink.com. (415) 626-0606.

(415) 826-606.
\$850 Sunset - Share 3 bedroom, 2 bath house with 2
males, and 1 female all outsidesmokers. This is a large room in
a huge house, so there's plenty
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\$87S NOE VALLEY (Castro @ 2Sth) to share with 32vo SE 25th) to share with 32yo SF and 2 others. O/W - (#26088) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guaran-

tee.
\$875 NOE VALLEY (Castro €
25th) to share with 32yo SF and
2 others. O/W. Nice room available in spacious apartment.
Greaf location in Nev Salley.
(#2608) — We have over 600
rooms! — RENT TECH 863
7 388 or www.renttech.com.

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bedroom, 1 bath apartment
with 1 other individual. Great Location! Located S blocks from
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by charon dunn-roff

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wheel_r@hotmail.com. \$82S, Berkeley. Furnished room

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March 21-April 19 **Email, Web updates** 90 Day Service

Thanksgiving used to annoy me, with its connotations of colonialist oppression of Native Americans, until I found out it was actually Abraham Lincoln who instituted the holiday near the end of the Civil War in order to demoralize the starving Confederacy into surrendering. Don't let pop culture misconceptions flavor your turkey or your political arguments this week. (Source: An Underground Education, by Richard Zacks. New York: Doubleday, 1997, 353-4.)

Taurus

April 20-May 20

One definition of maturity is that you reach the point where you no longer object to doing things that are responsible, prudent, or uncool. Such as avoiding dessert when you know it'll probably give you indigestion, or dating weird-looking people you're nevertheless compatible with, or being nice to your little sister. Opportunities for maturity abound this week.

Gemini

May 21-June 20

Certain people emit unseen undercurrents that make us subliminally nervous. Unfortunately, Geminis are already nervous, so sometimes it can be hard to tell whether someone in particular is emanating bad vibes or whether we're just upset because there's nothing interesting to read within reach. Confusing your intuition with your nerves could cause difficulties this week.

Cancer

June 21–July 22

Ah, the veritable symphony of emotion that is Canceria in full glory. Let's see, we've got a stressful holiday weekend, complete with particularly malicious action from the sex 'n' love planets, and crowded airports, and high frustration potential. However, there also exists the potential for displaying and enjoying your magnificent domicile, and for spending many solid hours pursuing whatever deranged Cancerian hobby you're into at the moment. Taste the bounty of life's overflowing cornucopia of sentiment this week.

Leo

July 23–Aug. 22 **Shared Housing** Feeling persecuted lately? Persecuting Wanted

Leos is the latest rage, you realize. It's the next big thing. Practically everyone's doing it. But don't worry, the public is fickle, and soon we'll be picking on someone else. Enjoy your notoriety while it lasts.

Virgo

Aug. 23-Sept. 22

Many astrology books say terrible things about Virgos, merely because most writers are Geminis and have a traditional rivalry with Virgos, So don't let anyone who clashes with your personal style put a dent in your self-esteem this week.

Libra

Sept. 23-Oct. 22

in your stomach when you realize

you've gone and got yourself tattooed or married or enlisted or otherwise engaged in something of a permanent nature whose longlasting satisfactory effects are questionable? Well, you're prone to that sort of thing right now, so proceed with caution.

Nov. 23–29, 2000

Scorpio

Oct. 23-Nov. 20

So I was hanging out with my ex and my roommate, drinking champagne and bitching about a various assortment of things, and we hatched an evil plot to take over the world. Now I hear you Scorpios get royalties every time someone else comes up with an evil plot to take over the world, since this is a task generally reserved for Scorpios. But megalomania knows no bounds this week.

Sagittarius

Nov. 21-Dec. 21

There are certain tidbits of information that we simply don't want to have cluttering up our brain cells. And we should all have the right to declare our minds exempt from whatever forms of knowledge we personally find nauseating, such as soap opera plots or lyrics to Britney Spears songs. Don't let others force unwanted knowledge into your head this week.

Capricorn

Dec. 22-Ian. 19

Capricorns are notorious for being late bloomers. Many Capricorns find their lives don't become truly interesting until they're past 70, but that's a bit extreme. Instead, aim for being a premature late bloomer this week. Use your adult sensibilities to recreate a childhood experience, and this time, get every detail right.

Aquarius

Jan. 20-Feb. 18

This week I love you thoroughly and completely, without reservation, albeit in a vague generalized goodwill toward 1/12 of humanity sort of way. So many Aquarians, so little time. And of course I have a hidden agenda: since Aquarians are born to network, I figure that if you feel loved and appreciated, you'll proceed to make the week nicer for everybody and might hold back on expressing some of your more forceful opinions at gatherings intended for celebratory purposes rather than debate forums. Hey, did 1 mention I love you?

Pisces

Feb. 19-March 20

First you swim one way. Then you swim the other way. Then you swim back the way you came. Watching this sort of activity is said to have a calming effect on mental patients, hence the tropical fish displayed in many a psychiatric waiting room. Of course, on some people it has the opposite effect and shoves them several feet closer to madness. Vacillate with caution this week. *

Contact Charon Dunn-Roff at P.O. You know that strange feeling you get Box 191434, San Francisco, CA 94119 or cdroff@pacbell.net.

Rental Services

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Notice to Readers

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\$1100 50UTH OF MARKET 5tu-

dio, Cat Ok, HW Floors, (#42493) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1200 Pacific Heights. Studio blinds, patio, yard. Good area We have Many other listings. Houses, Flats, Duplexes, Town houses Ant All Areas, All Pr

\$1200, 5F. Cottage. patio.

fenced yard. www.BayRentals.net. (415) 929 1100. Fee/Guar.

\$1390 NOB HILL - Studio. (#42449) — We have over 1500 vacancies! — RENT TECH 863

\$1400 PACIFIC HEIGHT5 - Stu www.renttech.com. Fee/Guaran-

\$1400 Richmond - . 1 bedroom. enced yard. ww.BayRentals.net. (415) 929:

\$1400, South of Market. 2 bed-room, patio, blinds, Pet Ok. We have studios 1-2-3-4 bedrooms Houses, Ouplexes, Townhouses, Flats, Apt, Ali Areas- Ali Prices, www.BayRentals.net (415) 929-1100. Fee/Guar.

www.METRORENT.COM. (415) 563-7368

\$1450 Richmond - studio, view garden, laundry, gas stove! 1000's available . www.METRORENT.COM. (415)

563-7368.

\$1485 Cow Hollow - Studio, Cat Ok, laundry, yard, balcony! 100's available. w.METRORENT.COM. (415)

\$1500 OALY CITY/COLMA/50UTH 5F · 1 BR...Off Street Parking, Yard. (#42486) — We have over 1500 vacancies! — RENT TECH 863

7368 or www.renttech.com. \$1500 Ouboce Triangle - Stu dio, garden, deck, hardwood floors, laundry! 1000's avail-able, www.METRORENT.COM. (415) 563-7368.

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www.BayRentals.net. (415) 929 \$1575 NOB HILL - Studio...HW

Floors, (#42418) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.rent \$1600 BERNAL HEIGHT5 - 1

BR...Off Street Parking, HW Floors. (#42467) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.rent tech.com. Fee/Guarantee.

\$1700 NOE VALLEY - 1 BR...HW 7368 or www.renttech.com.

\$1750 MARINA/COW HOLLOW - Studio...FP, W/O, HW Floors, Deck. (#42448) — We have over 1500 vacancies! — RENT TECH 863:7368 or www.rent

\$1800 NOE VALLEY - 2

\$1950 INNER 5UN5ET - 1 BR...Cat Ok, W/D, HW Floors, (#42430) — We have over 1500 vacancies! RENT TECH 863-

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Our new CareerSource employment Our new CareerSource employment section offers recurrent a devertisers the opportunity to reach young, active professional adults in the San Francisco Bay Area with cost-effective and creative advertising solutions, Special positioning, spot and process color options can provide you the tools you need to stand out from the crowd.

SINGER WANTED MELODIC HEAVY MANIC SICK CURE SLAYER 6743904

classified

PRIVATE PARTY RATES

Rates are per word: 20 words, \$15 for 3 weeks

Other options include: \$1.50 each additional word 12 point headline, \$1\$ 18 point headline, \$30

Private Party advertisers are not deemed to be operating a business. Items advertised to self under SSO (price must be listed in ad) are free up to 3 weeks. Private party ads may not exceed 40 words in length or commercial rates will apply. ADS MUST BE MAILED, E-MAILED OR FAXED IF THEY ARE FREE.

ON-LINE RATES

The San Francisco Bay Guardian's website, www.sfig.com, offers advertisers an Internet presence for our on-line readers. Speak with an account executive about your on-line advertising options.

COMMERCIAL RATES

The Bay Guardian offers a wide range of sizes, rates, and options. To customize an advertising program that will be effective for your individual business, please contact an account executive. Readership numbers, demographics, and distribution information is always available to you. Account executives are available to answer any questions you may have.

PERSONALS

Please refer to the Connections section of the Bay Guardian for information on deadlines and how to place an ad or contact the Personals Coordinator directly at (41S) 487-2566.

BULLETIN BOARD RATES (back page of Bay Guardian)

SIZE Medium 9nt 12pt Large Grande 18pt RATE S15/lin \$22.50/line \$30/line \$45/line

Add \$15/fine for bold or color treatment
Frequency discounts are available.
'Bulletin Board ads are a popular form of advertising.
As a result, the space is often sold out in advance.
Please inquire about availability when placing an ad.

DEADLINES

Friday, 2 p.m. for all front-of-the-paper, bulletin board, and classified advertising (if a proof of the ad is required, then the deadline is 2 p.m. on Thursdays) except all line, employment, and real estate ads. Monday, noon for all employment and real estate display advertising. Monday, 5 p.m. for all line ads. Deadlines apply for all new copy or copy changes, payment, and space reservation. Special sections may have advanced deadlines. Please check with an account executive.

PAYMENT

All ads must be prepaid before deadline in order to run. The Bay Guardian accepts cash, checks, money orders, Visa, American Express, and Master Card. No refunds will be authorized after submission of payment.



THE SAN FRANCISCO BAY

Check us out online for help wanted ads, updated DAILY! sfbg.com

THE SAN FRANCISCO BAY

Please fax, mail, or e-mail your résumé to the San Francisco Bay Guardian and we will send it to our select staffing agencies. Staffing agencies offer a wide range of employment opportunities.

It's Quick & Easy

Please send your resume to: San Francisco Bay Guardian Resume Service, 520 Hampshire San Francisco, California 94107 Fax: (415) 437-3668 E-mail: resume@sfbg.com

Staffing Service Directory:

Bradford Staff

(41S) 362-043S

resumes@bradfordstaff.com

Strategic Staffing

(415) 616-6300

jobs@strategic-staffing.com

lackson Personnel

(41S) \$46-4S00

jagency@pacbell.net J. Boragine Associates

(41S) 433-1143

jbatemp@juno.com

TempTime

(41S) 882-7100

monroe333@aol.com

TemPositions

(41S) 392-S8S6

sfjobs@tempositions.com

Taylor Grey

(41S) 882-9866

infosf@taylorgrey.com

Campus Connection

(41S) 982-2211 thecampusconnection@yahoo.com

Access Staffing

(415) 781-6226 access@accstaff.com

Spherion Personnel

(415) 391-5979

Stansbury Staffing

(415) 677-0167

ssci@att.net (41S) 543-4545

TSS

info@tssjobs.com

SEARCHWRIGHT

(41S) 538-1501

jobs@searchwright.com

StaffBridge

(415) 274-8999

kwhittaker@staffbridgeinc.com

Fellows Placement, Inc.

(41S) 777-0636 fpeterson@fellowsplace.com

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Career Education

EARN YOUR COLLEGE - Degree quickly! Bachelor's, Master's, Doctorate by correspondence based upon prior education, life experience, and short study course. Call Cambridge State University (800)964-8316. (CAL®SCAN)

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AJOB will help you dureing the day, eveing, or on weekends. Earn a certificate in Business Administration(AAS,BAS or MBA) or Multimedia Communications & Presentations(AAS) for affordable cost and a quality education! Classes begin

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2 week class Over 30 years, as seen on TV

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> Language Instruction

FRENCH: ENJOY

A fun, personalized 1-on-1 method with French-born tutor. Degreed, Marc (41S) 441-2062.

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First class of the session FREE for first time students with Bay Guardian ad, Small group classes. All levels. Try us out, we are the best! The French Clase. School of French & Translation Service, S00 Sutter (at Powell). (415) 362-3666. www.frenchclass.com.

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Reduce your cost per hirel Call the San Francisco Bay Guardian Classified Department today and find out how cost-effective reaching northern Calli-fornia's largest alternative weekly audience can be.

Call (41S) 2S5-7600

ArtSEARCH

Looking for a job in the arts?

ArtSEARCH lists 100s of job opportunities from entry-level to upper man-agement. For information and sample issue write:

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COMING SOON ArtSEARCH online at www.tcg.org

RESTAURANT/BAR/CLUB \$250 per night. No experience necessary. Call 1-B00-981-8168 ext. \$000 (AAN CAN)

Employment Agencies

Awesome **Admin Assist?**

Wanted . Sharp computers, pol-ished professional for top SF based company, 36K plus. Call Joy, Fellows Placement, Inc. (41S) 243-0222. ADMINISTRATIVE

Get Paid!

Interview Today, Work Tomorrowl Super Administrative Assistants needed for 5F based firms. Get Paid What You Are Worthl Call Joy, Fellows Placement, Inc. (415) 243-0222. AOMINISTRATIVE

PR Administrative Assistant to \$40k

SISTAIN TO \$4UK
Seeking an experienced admin
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supporting the PR team of one
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People person needed for fast-paced, "rarely a dull moment" staffing agency, Schedule ap-pointments, check references, plan parties, phones, of fice admin, testing support, \$14/hrl (4150 882-7300, Monroe Per-sonnel/ Temptlime. ADMINISTRATIVE

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Representative
Growing staffing service seeks
high energy, enthusiastic people
person with exc. communication
and organizational skills for office support, customer service,
recruitment, selection and business development. Call (415)
882 7100 or fax: (415) 8827145, or admin@temptime.com.
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MANY OPPORTUNITIES WE offer temp, temp to hire and direct hire apportunities with some of the most prestigious companies in S.F. If you want to work with s

steffing company that will APPLY TODAY!!

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- Data Entry \$11-15 per hr.
- . Receptionist \$12-15 per br. · Clerks · \$9-12 per hr.

Call (415) 274-8999 or Fax resume (415) 274-8990

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If you are a recent grad with excellent organizational/computer skills, this award winning design firm needs your enthusiasm to run the show. Growth potential too. Fax resumes to SEARCH WRIGHT (41S) S38-1S01.

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Receptionist

Fast paced, fun, high-tech public relations firm in SF needs an outgoing person with busy phone exp. Exc. benefits. BART access. To \$33K. (41S) 882-7100.

Monroe Personnel Service/ Temptime, No Fee EEO.

Receptionist

Top-Notch Receptionist wanted: Polished multi-tasker for SF In-surance firm. Excellent comper sation package. Call Joy. Fel-lows Placement, Inc. (415)

Inside Sales Representative \$11-12/hour

Right candidate will have MS Of-fice: Word, Excel, Windows expe-nence and be comfortable with technical terminology. Also, please be customer-service minded. Call Strategic Staffing (41S) 616-6300, fax: (41S) 616-6306 or email jobs@strategic-staffing.com

AVON - Start your own business. Work flexible hours. Enjoy unlimited earnings. Call toll free 1-888-942-4053. (CAL * SCAN) Be Paid to Shop! - Rate quality, service and pricing of local department stores, restaurants and mails. Part time and full-time. Call (770) 772-1973. (AAN

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We pay our temps weekly! Tons of positions available!

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DATA ENTRY \$15-16/hr. INTERVIEW TODAY • WORK TOMORROW

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2 EXPERIENCED

With Accounting Skills, to \$45K.

► MEMBERSHIP

service skills to \$40k.

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For OVER

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Are you familiar with Automobiles, have an easy going and charismatic personality even under pressure, able to type, and be responsible for handling cash all while answering the phonesi Apply in person at 1401 19th Ave., San Francisco. (Fe-males encouraged to apply).

ATTN: San Fran-

Postal positions. Clerks/Carners/Sorters. No exp. required Benefits. For exam, salary, an testing information call (630) 836-9243 ext. 1425, Barn-8pm,

DRIVERS: ALLIED VAN LINES has openings in their Special Products fleet. Avg. \$1.25 per mile. 2yrs. 0/t/r experience required. Tractor purchase program available. 1-800-634-2200, Oept ACAS. (CAL*SCAN)

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Skilled in plumbing, electrical, painting & some carpentry. F\T...12S units in Campbell, CA. M-F- with 8enefits. Fax resume to (408) 374-6001 or call (40B)

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► Executive Assistant to \$19.50/hr

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Fax 415-546-0926

jagency@pacbell.net

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► Accountant to \$15/hr

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► Exp. Teller to \$12/hr

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CareerSource.

Our new CareerSource employment section offers recruiment advertisers the opportunity to reach young, active professional adults in the San Francisco Bay Area with cost-effective and casto bay when with cost elective and creative advertising solutions. Special positioning, spot and process color options can provide you the tools you need to stand out from the crowd.

> Call the classified department today at (415) 255-7600

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SF state University
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partitime(.50)/ probationary, M-F. 1.5pm; \$1.3472.022.50/mo.; great benefits.
Must have 4+ years office exp.;
work independently in busy office on admissions, curroulum,
budget; maintain records, lead
student assistants, act as liaison to students, faculty, staff.

son to students, faculty, staff. Son to students, lacuity, start.

Must have exc. grammar/ writing
skills; know PC and MS Office,
email, internet, web; input 45+
WPM. For more info:
www.sfsu.edu/~hrwww/jobsearch/ and submit application by 12/4/00 for Job #623B.07, SF State, Human Resources, 1600 Holloway Ave., SF, CA 94132. Additional info or applications materials, (415) 338-2006 AA/EEOC.

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Crossroads Trading Co., a fash-ion-forward recycled clothing co seeks savvy Sales folk/ Buyers, Floor Sup, for SF stores, Work with a team, move up without clawing & save the world in the process! If you shoot for the stars, fly solo or in formation & like to meet people & dress them in the latest, greatest fashions, fax your resume to Cross-roads Trading CO. @ (415) 775-B967 or drop in at 1901 Fill-more St., S.F.

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Masonry & carpentry. irrigation, planting, competitive wages & benefits

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GUARDIAN

Bookkeeper (P/T)

Warren & Associates, LLC is a small accounting/bookkeeping firm. We need a detail onented self-managing bookkeeper. We service non-profits and for-profits. \$15-2S/hour depending on skills, 3 years expenence, strong references. Send resume including references and salary history to niwarren@aol.com or fax (415) 491-9677. ACCOUNTING

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Receptionist F/T - Leading edge pet hospital seeking team play-er. Fun, fast paced environment. Benefits. Fax: (415) 664-6708.

Receptionist

For busy San Francisco architetural firm. Strong phones, communication, basic office skills. Car desirable for transport bac and forth. Growth potential. C (415) 788-7279 or fax: (415) ADMINISTRATIVE

ADMINISTRATIVE
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COMPUTER

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3-5 years exp. in any of the following: Oracle, Informix, Sybase, SQL/NT supporting large appli-cation systems. Interface with Oevelopment on technical is-sues, mentor junior support members, what each tips, pro-vide on-site support to key cus-tomers. Requires excellent com-munication skills. F/T, perma-nent. Locations in Bay Area, UK, and Australia. Send resume to recruiterIT@go.com.

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\$20K. 5+ years experience, 3+ years C++/Java programming, 00 development including analysis and design. Consultant/vendor experience, in addition, the consultant will lead the project team through analysis and de-sign, which is down the 00 path. Send resume to recruitedT@go.com.

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Up to \$100K plus bonus to \$20K and stock worth up to \$10K. Requires 3+ years C++/Java programming, 00 development expenence (including Lead the project team through analysis and design, which is down the 00 path. Experience in sequence, collaboration, and particularly state diagrams is very useful. Some experience in middleware and integration pro-jects. Architectural and team eading expenence useful. Loca tion is Kansas City, low cost of living, excellent community.
Send resume to foridixon@earth-

link.net.

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(916) 498-7920. COUNSELOR

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MetroRent/Move.com. SF's
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friendly, casual small-office environment. People skills, sales expenence, and computer proficiency required. Flexible schedule. Visit us at metrorent.com;
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Competitive hourly wage, benefits, and stock options.



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Fax cover letter and resume to Paul (510)649-1407.

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Government agency is looking
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Must have attention to detail,
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Executive Search Firm. In need of qualified clerical workers with basic computer skills. Typing a plus. Phone skills a plus. Up to \$12.00/hour. Call Kim at (415) 433-1143 or fax: (415) 433-

CD. PAID CDL - training & 1st year income \$35K - Stevens Transport - OTR truck drivers wanted! Non-experienced or experienced or experienced

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(CAL *SCAN) ORIVER

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Assistant City Editor

The San Francisco 8ay Guardian northern California's largest alternative weekly, seeks an As-sistant City Editor with line-edit sistant City Editor with line-edit-ing and reporting experience to edit news stories for accuracy and style. The successful candate will work with reporters (both staff and freelance) to en-sure all news stories are fully re-searched, thoroughly investigat-ed, and engagingly written. This person will also generate story ideas and work with the City Edi-tor to assign and develop sto-rres.

People of color are encouraged to apply. Mail cover letter, re-sume, and five clips to Manag-ing Editor, S20 Hampshire Street, San Francisco, CA 94110. No phone calls please.

GUARDIAN

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Secome a Force in Urban Educational Leadership, Principal
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WEST CONTRA COSTA: Tues. Nov. 28 @ 4 PM, Room 228. 1108 Bissell Ave

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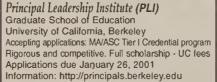
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